KALIDASA'S

MEGHADUTAM

with Vallabhadeva's Commentary, English translation grammatical, critical and explanatory notes, Introduction dealing with a few important topics and appendices.

Edited by

R. R. Deshpande, M. A.

and

T. K. Tope, M. A., LL. B.

Editors of Kumarasambhavam, IV & V

Sole Agents:

CONTINENTAL BOOK HOUSE

19, Dongre—Baug, Dadar

BOMBAY 14

Price Rupees Four

Published by

V A. Gangal

Pratibha Prakashan

Jawhar (State)

◆ ◆ ◆

FIRST EDITION 1942

SECOND REVISED EDITION 1947

◆ ◆ ◆

◆ ◆ ◆

Printed by

Text pp 1-88

B P Soman.

Modern Printing Press

391 Narayan Peth Poona.

Notes

L. N. Chapekar

198/17 Sadashiva Peth

Poona 2.

INTRODUCTION

R. A. Moramkar

Shree Laxmi Narayan Press.

BOMBAY 2.

◆ ◆ ◆

Jacket Design by Mr. D. D Dalal

EXTRACTS FROM THE PREFACE TO THE FIRST EDITION

Encouraged by the response our edition of कुमारसंभवम् IV and V received from the student-world last year, as also by some good things that co-workers in the field said of our work we have embarked upon this new undertaking or rather in view of the present situation this venture viz. the edition of कालिदास's मेघदूतम्

The edition is primarily intended for the First Year Arts students. Like our editon of कुमारसंभवम् IV and V, this one of मेघदूतम् provides a Sanskrit commentary, so essential for the understanding of a Sanskrit work. Only this time, it is not the one written by Mallinatha As pointed out in our Introduction later, Vallabhadeva's *commentary called* पञ्जिका *on* कालिदास's मेघदूतम् *owing to* its simplicity and directness has a special usefulness for a F. Y. Arts student. The पञ्जिका has not so far been printed as far as we know on the basis of the manuscript which we have mainly depended on though as can be seen from our Notes *we have consulted in many places.* Hultzsch's edition of the same printed in 1911. Like our previous publication the present one, gives the text, the commentary and English translation of each stanza, so as to see that the three constitute a unit. In the 'Notes' has been thrown after the *'anvaya' of every stanza, all explanatory critical* and grammatical material, calculated to help the student thoroughly appreciate his text.

The departure from the general practice, of the nature of the mention and explanation of the 'alamkāras' in the

Notes, and of that of the devotion of an entire section in the Introduction to the discussion and scanning of the metres used by the poet, are intentional. We think this plan would answer the purpose of initiating the student into the 'rhetorical' and the 'prosodic' aspects of his text, much better than the relegation of these themes to 'appendices'. In the translation, the reader need not be frightened to see a number of brackets semi-circular and rectangular. Throughout an attempt has been made to keep the English rendering as close to the original text as possible. This has necessitated putting some words, supplied of course to complete the sense into rectangular brackets. Certain words that may be found to be either difficult or used in an other than the usual sense, are put into semi-circular brackets, to enable the reader to know the relation between those words and their senses. To make the edition self-sufficient, useful appendices have been supplied.

Our thanks are due to Mr. D. D. Dalal, already a name to conjure with in the field of the art of painting, who gave us the representation of मेघदूतम् stanza 85 at an incredibly short notice.

To Prof. H. D. Velankar, Wilson College, Bombay, to Dr. V. M. Apte of the Deccan College Research Institute, and to the authorities of the Bhandarkar Oriental Research Institute, Poona, Particularly to Mr. P. K. Gode, M. A. we are deeply indebted for the willing help they gave us in securing the manuscript-copy of Vallabhadeva's commentary, printed in this edition.

Any suggestions that the readers will make, regarding imperfections or errors we may have left, will be accepted only too gladly and thankfully. A word more. The editors lay claim to no originality in what follows in the pages

hereafter,—except in the way in which the work has been presented. For such mistakes as may have remained, the editors themselves are responsiblie. It would be sheer ingratitude not to acknowledge the debt we owe to the पूर्वसूरि's. How far our attempt at reconstructing the text of मेघदूतम् as it was accepted by वल्लभदेव, and at showing the superiority of many a reading वल्लभदेव accepted, has succeeded, *it is for our readers to say.*

'Notes, and of that of the devotion of an entire section in the Introduction to the discussion and scanning of the metres used by the poet, are intentional. We think this plan would answer the purpose of initiating the student into the 'rhetorical' and the prosodic' aspects of his text, much better than the relegation of these themes to 'appendices'. In the translation, the reader need not be frightened to see a number of brackets, semi-circular and rectangular Throughout an attempt has been made to keep the English rendering as close to the original text as possible This has necessitated putting some words, supplied of course to complete the sense, into rectangular brackets Certain words that may be found to be either difficult or used in an other than the usual sense, are put into semi-circular brackets, to enable the reader to know the relation between those words and their senses. To make the edition self-sufficient, useful appendices have been supplied.

Our thanks are due to Mr. D. D. Dalal, already a name to conjure with in the field of the art of painting, who gave us the representation of मेचद्रुतम् stanza 85 at an incredibly short notice

To Prof H D Velankar, Wilson College, Bombay, to Dr. V. M. Apte of the Deccan College Research Institute and to the authorities of the Bhandarkar Oriental Research Institute, Poona, Particularly to Mr. P. K. Gode, M. A. we are deeply indebted for the willing help they gave us in securing the manuscript-copy of Vallabhadeva's commentary, printed in this edition

Any suggestions that the readers will make, regarding imperfections or errors we may have left, will be accepted only too gladly and thankfully. A word more. The editors lay claim to no originality in what follows in the pages

hereafter.—except in the way in which the work has been presented. For such mistakes as may have remained, the editors themselves are responsiblie. It would be sheer ingratitude not to acknowledge the debt we owe to the पूर्वसूरि's. How far our attempt at reconstructing the text of मेघदूतम् as it was accepted by वल्लभदेव, and at showing the superiority of many a reading वल्लभदेव accepted, has succeeded, it is for our readers to say.

PREFACE TO THE 2nd EDITION

This is the Second Edition of मेघदूतम्, first published by us in June 1942 The misprints in the first edition have been duly corrected Variant readings have been shown in their proper places in the foot-notes. The deficiency that arose out of inadequate diacritical marks has been removed All attempts have thus been made to increase the usefulness of the edition

Seeing the edition through the Press was no easy task and but for the co-operation of many friends, this edition would not have been available for another month or so.

Our sincerest thanks are due to Mr. V. A Gangal who shouldered the entire responsibility of bringing out this edition. Were it not for his willing help we could not have even thought of publishing this edition. To the staffs of the Modern Printing Press, Poona, the Aryasamskriti Mudranalaya, Poona, and the Shree Laxmi Narayan Press, Bombay, we are thankful for the co-operation they gave us in having this edition printed and helped us overcome a number of difficulties. For the excellent printing of the jacket our sincerest thanks are due to Mr. R A. Moramkar, Shree Laxmi Narayan Press, Bombay.

Any suggestion to improve the usefulness of the edition will be very gladly and thankfully accepted by us

Bombay, 22nd July 1947.

R. R. Deshpande
T. K Tope.

M.—मल्लिनाथ.

S.—स्थिरदेव.

V.—वल्लभदेव.

Important abbreviations used in this edition.

INTRODUCTION

I

Kalidasa, his works and date

Very little trust-worthy information is available about Kālidāsa. Many traditions are handed down, but they have little historical significance. 'History in the ordinary sense of the word is almost unknown in Indian literature' (Max Muller.). The peculiar trend of the ancient Indian mind, is responsible for this lack of history. To it, the personalities were unimportant. Their works alone were valued. In such an atmosphere the negligence of history was but natural. Modern school of criticism, however, believes with some justification, that a literary artist can better be understood only when read along with the historical back-ground. Hence there is an attempt in the following lines to give what may be characterised as a fairly reliable information about Kālidāsa.

Nothing is definitely known about this Shakespeare of India, whose poetic charms have won the admiration of the people of all countries, for centuries together. His works, seven in all, three plays (1) मालविकाग्निमित्रम् (2) विक्रमोर्वशीयम् (3) अभिज्ञानशाकुन्तलम्, and four Kavyas (1) कुमारसंभवम् (2) मेघदूतम् (3) रघुवंशम् and (4) ऋतुसंहारम्, are the only heritage left by him to us. Indians are denied the privilege of talking about their Shakespere's Stratford-on-Avon, as it is not known definitely. The residents of Kashmir claim him as their own, while the Bengalees assert that Kālidāsa was a son of the Vangas. These claims however seem to be unfounded. Kālidāsa's works reveal, that at least a major part of his life, was spent by him in the ancient glorious city of Vishala or modern Ujjayini to the west of Bhopal. His

reverential references to that city, and to the Great God महाकाल therein, the numerous passages describing the scenes on the banks of river Narmada and the fact that the यक्ष in मेघदूतम् dwelt on Ramagiri—the modern Ramteka near Nagpur, all these along with other facts lead us to believe that the Stratford-on-Avon of our Shakespeare was in central India, and perhaps, Ujjayini. Kālidāsa's early life is also a closed chapter to us. Legends that tell us that he was dull in childhood and that he got the peculiar powers as a gift from Kāli, after practising severe penance, etc. are better passed over.

Such legends possess no historical value, and as such they must be accepted only after great consideration. From the study of Kālidāsa's works it seems that "Kālidāsa himself must have been a man gifted with all the learnings of his age, rich, aristocratic, moving wholly in high society, familiar with and fond of life in the most luxurious metropolis of his time, passionately attached to the arts, acquainted with the sciences, deep in law and learning, versed in the formalised philosophies" (Kālidāsa by Sri Aurobindo, p. 14). The legend that associates Kālidāsa with king विक्रमादित्य, deserves a careful consideration The word विक्रम occurs in the title विक्रमोर्वशीयम्, even when by the ordinary rules of dramatic art, the word पुरूरवस् ought to have been inserted. We see in the title of मालविकाग्निमित्रम् and मालतीमाधवम् the names of the heroines and the heroes. The change that is introduced by Kālidāsa does not seem to be a matter of mere accident, but an intentional act. Perhaps he wanted to make some reference to his patron, and this he accomplished by the change. Shakespeare has also referred to king James in his drama. This naturally raises the question about the identity of king Vikramaditya the supposed patron of Kālidāsa. Various theories have been forwarded by different scholars. Some, including Dr. Wilson, believe that Kālidāsa was one of the nine gems

who adorned the court of King Vikramāditya ruling at Ujjayini after the defeat of the S'akas. Strangely enough, however, no edict or inscription of this Vikramāditya is found. Similarly the view of Dr. Hoernle, who understands by the said Vikramaditya, king Yashodharman (600A. D.), the conqueror of the Hunas, is untenable, for in edicts this king is eulogized as राजाधिराज and परमेश्वर, and never by the title Vikramāditya So this Vikramāditya must be sought somewhere else. A clear reference to the name of Kālidāsa is seen for the first time in the Aihole *inscription dated 634 A. D. In the Mandosar inscription,* which is still earlier, dated 473 A D., we find verses from the pen of वत्समट्टि, which are quite similar to those of Kālidāsa (श्लोक १० of वत्समट्टि, is similar to that of verse 66 *from* मेघदूतम् *and* श्लोक 31 *whith stanzas 2 and 3 from the 5th* canto of ऋतुसंहारम्). This similarity naturally raises the *question as to who is the borrower.* Dr. Keith *remarks, in* this context "to suppose that Kālidāsa knew these clumsy verses of an obscure poetaster and turned them into the simple elegance of his verse is absurd; to hold that a local poet appropriated and tried to improve on a verse of the great poet of Ujjayini is natural and simple". (History of Sanskrit Literature P 82). This clearly takes Kālidāsa before 473 A. D., which may be laid down as *terminusad quem.* Scholars have also discovered similarity between *some passages from the works of* अश्वघोष, *a* Buddhistic poet, who flourished in 100 A. D. and those of our poet- and have come to the conclusion, that Kālidāsa is later than अश्वघोष. This conclusion serves the purpose of *terminus a quo.* Thus Kālidāsa is deemed to have flourished, at the court of king Vikamāditya, who ruled India between 100 A. D. and 500 A. D. Kālidāsa's works, reveal an atmosphere of tranquillity, happiness and ease. In other

words the poet has unconsciously depicted the age in which he lived, while describing the glories of the Raghus. Such an age, which may be characterised as a golden age, existed in India, only during the Gupta period. Vincent Smith remarks "The Gupta period was a time of exceptional intellectual activity in many fields—a time not unworthy of comparison with the Elizabethan and Stuart period in England. The Guptas upheld the Brahmanical culture that was seriously challenged by Buddhism. The Sanskrit that was for sometimes neglected was revived. The दिग्विजय of समुद्रगुप्त was followed by a horse sacrifice." (Vincent-Smith—Early History of India). One of these Guptas viz. Chandragupta II who was himself a scholar assumed the title of Vikramaditya. This चन्द्रगुप्त II is known to have extended his patronage to many poets and on one occasion offered himself as a candidate, for a काव्यकारपरीक्षा that was held in Ujjayini. Read—काव्यमीमांसा-श्रूयते चोज्जयिन्यां काव्यकारपरीक्षा ।— इह कालिदासमेण्ठावत्रामररूपसुरभारवयः । हरिश्चन्द्र-गुप्तौ प्रकाशिताविह विशालायाम् । अ १०). The mention of Kālidāsa in this quotation is significant and scholars are of the opinion that Kālidāsa flourished during the reign of चन्द्रगुप्त II who ruled from 375 A. D. to 412 A. D. Scholars have historical events in the Gupta period and those that are describe by Kālidāsa in his works. मालविकाग्निमित्रम् is supposed to have been written, at the time of the wedding ceremony of रुद्रसेन II of the Vākatakas, with प्रभावतिगुप्ता the daughter of चन्द्रगुप्त.

The relations between these two royal families were further extended in the sphere of politics also. For, रुद्रसेन II, the son-in-law of विक्रमादित्य (i.e. चन्द्रगुप्त) unfortunately died young leaving two (or according to certain authorities

three) minor sons. Naturally the whole responsibility of the kingdom of the Vākātakas fell on the shoulders of चन्द्रगुप्त II. He deputed a certain individual to help his daughter and grandsons in the management of the political affairs. This individual was Kālidāsa himself. This is surmised from a quotation in शृङ्गारप्रकाश a work of the King Bhoja of Dhara There. Kālidāsa is said to have replied a querry in the following stanza:

असकलहसित्वात्क्षालितानीव कान्त्या
मुकुलितनयनत्वाद्व्यक्तकर्णोत्पलानि।
पिबति मधुसुगन्धीन्याननानि प्रियाणाम्
त्वयि विनिहितभार: कुन्तलानामधीश:

This stanza assigns a role of an ambassador or of a regent to Kālidāsa at the court of the lord of the Kuntalas. This कुन्तलेश्वर has been identified by Prof. K. Aiyangar. (Studies in Gupta History. P. 54.) which Pravarsena the son of Rudrasena II and Prabhavati Gupta (the daughter of चन्द्रगुप्त II). The reasons that prompted चन्द्रगुप्त II to appoint Kālidāsa can be be further explained in the light of recent historical researches. The लीलातिलक a Sanskrit treatise on grammar and rhetoric of the Malayalam language contains a verse, the relevant portions from which are as follows.

स्वस्रे पूर्वं महितनृपतेर्विक्रमादित्यनाम्न:
प्रोक्तां चक्रे तरुणजलदं कालिदास: कवीन्द्र:।

(Indian Historical Quarterly Vol. XVII. No 4 P. 517)

The work belongs to the second half of the 14th century. The lines quoted above are important for the following two considerations (1) Firstly they suggest that Kālidāsa, the Kavindra (the best amongst the poets) was the brother-in law (i. e. husband of the sister) of विक्रमादित्य

(i e. चन्द्रगुप्त II.). (2) Secondly the यक्ष in मेघदूत is Kālidāsa and the यक्षपत्नी is the wife of Kālidāsa and the sister of चन्द्रगुप्त II. Leaving the second point for the present, attention should be fixed only on the first It explains the appointment of Kālidāsa as a political guardian to the minor prince of the Vākātakas. It was but natural on the part of चन्द्रगुप्त II. to select Kālidāsa, who was closely related to him and also to the minior prince of the Vākātakas by the ties of blood The second point is also noteworthy in as much as it supports the inferences, that were put forward long ago with respect to Meghadutam. The opinion was expressed by Dr Bhau Daji that the love-lorn condition of the यक्ष that of the poet himself. Hillebrandt holds a similar view Read " this part of the poem, that resounds with full tender lyric, brings out the delicacy of poetry in such inner tones, that the thought does not appear too clever, *that Kalidasa has here painted his own feelings and his own fate* " (The italics are ours). Kālidāsa might have gone to the hills of Ramgiri, along with the Vākātaka family, that used to visit them There the pleasant and attractive enviornment naturally reminded Kālidāsa of his beloved, who was far away in Ujjayini, the capital of चंद्रगुप्त II The appearance of cloud further excited his feelings. The idols of Rama and Sita on the Ramgiri hills, suggested the basic idea of sending a messenager, and the मेघदूतम् was composed (Another suggestion of Dr. Bhau Daji derves a mention According to him, the name of the wife of Kālidāsa was 'Kamala'. The repeated references to Kamala, Kamalini, Nalini, Sarasija *etc. deserve* to be marked in this connection.) It is further pointed out thatकुमारसंभवम्was perhaps written to commemorate the birth of कुमारगुप्त the heir-appar-ent Thus it seems that Kālidāsa who was not only a poet-laureate, but also a close relative of चन्द्रगुप्त II. flourished in the latter half of the 4th century A. D.

II

Contents of Meghadtua

Once--upon a time, in the city of Alaka, there was a certain यक्ष. He was cursed by his master Kubera, for dereliction of duty. As a consequence he was shorn of his glory and powers. He was separated from his beloved wife and home for one complete year. In his ramblings he came to Ramgiri which he further made his abode. After passing long eight months of separation, he eyed a cloud at the beginning of the rainy season. The sight disturbed the peace of his mind. Apprehending some danger to the life of his spouse, who might have become extremely emaciated by that time, the यक्ष decided to send a message of cheer and hope to her. He honours the cloud with fresh flowers and with folded hands stands in front of him to beg a favour of him. He praises his family, his status and his powers. The pleasures of the journey and the description of the delightful destination, are further added. All this is done to induce the cloud to accept the mission. The यक्ष describes the pleasures in a fascinating manner. The cloud is a great harbinger of hope to the ladies in separation, and the only resort of the tormented. The swans would acompany him till the Kailasa mountain and the Balakas would enjoy the festive moment of his company to their complete satisfaction. The beautiful rain-bow would adorn the cloud, and in this majesty and dignity the journey would begin. (Stanzasl -8).

The यक्ष further lays down the details of the route, for his benefactor. Leaving **Ramagiri** and proceeding in the direction of **Amrakuta** the cloud would become the object of the innocent glances of those ladies, whose

existence is dependant on agriculture. His arrival is a boon to them and an indication of prosperity that is stored in future for them. The Amrakuta would not only welcome the cloud but also would bestow the the highest honour of placing him on his head. For, the cloud had relieved him. with his showers of the scorching flames of the forest-conflagration. Even an insignificant person does not forget the good done to him. How could the lofty Amrakuta do so? The beautiful **Reva**, running in various streams, being shattered by the rocks of the **Vindhya** would offer a pleasant sight to the cloud moving through the air. The cloud who had by this time become light should drink in the water of the river and proceed. The various mountains would be the proper resting places for the fatigued cloud' who after refreshing himself would resume the journey (9-23)

On reaching the **Das'arna** country and visiting the capital **Vidisha**, the cloud would enjoy the graceful face of the river **Vetravati** and once again be well equipped for the onward march. He may rest on the mountain **Nichaih** as it is fragrant with the perfumes, coming out of the rocky chambers and indicating the unbridled youth of the city gallants. (24-27)

Though bound for Alaka, situated to the north the cloud is requested not to miss the opportunity, for it is life's opportunity, of visiting the famous city of Ujjayini. On the way to Ujjayini is river **Nirvindya**. Her confused state of mind and her amorous movements indicate deep affection for the cloud. He must satisfy her. Further on the river **Sindhu** like a devoted wife is experiencing the pangs of separation and has become extremely emaciated. The cloud must console her. **Ujjayini** is spacious by her opulence and appears as if, it is a refulgent slice of heaven, brought to the mortal world by the meritorious deeds of the good.

The cool morning breeze coming from the river **Sipra** in which young damsels are enjoying good bath would be a welcome change to the cloud. The sight of the jewels, the pearls the sapphires and the various other precious stones arranged in the market places of the city would naturally create a doubt as to whether any more jewels are still at the bottom of the oceans. The cloud, while moving in the streets of the city would listen to the tales of the ancient glories of the city. The stories of the gallant king Udayana, of the elephant Nalagiri and many others would divert him. Seated on the terraces of the mansions, the cloud would be refreshed by the perfumes of hair-toilet issuing out through the latticed windows. With these pleasures, there is a duty also. The cloud should wait upon Śiva at the twilight worship in the temple Mahakala, and play the role of a drum with his sweet thunderings. At the time of the dance of the same deity, he (i. e. cloud) should satisfy the desire of Pasupati for a wet elephant's skin. This second act of devotion would please Parvati. This duty is also accompanied by pleasures. There in the temple Mahakala, the dancing girls, receiving drops of water, pleasurable to the nail-marks on their body would cast bewitching glances at the cloud. During the night the cloud should help the Abhisarikas, going to the abode of their lovers in the pitchy darkness. His lightning should show the path to them. The remaining part of the night may be passed by him in some turret giving rest to his spouse, the lightning. (27-41).

In the morning the sun returns to comfort his betrayed beloved, the lotus-creeper. The cloud must not obstruct him, lest he would be angry. Leaving Ujjayini and proceeding further he would come across river **Gambhira**, who with her graceful glances and spacious limbs would detain the cloud. He should enjoy her. For,

who that has once relished the pleasure. would be inclined to abandon a pleasure of a similar type? On the mountain **Nichaih** dwells the commander-in-chief of the divine forces Such a great personality must be respected Then comes the river **Charmanvati**. declaring as it were to the whole world the glory of Rantidera who immolated many cows in sacrificial sessions. the **Dasa'rupa** ladies being expert in the dances of the eye-brows would welcome the cloud with their glances. Accepting that welcome the cloud should proceed to **Brahmavarta** and thence to the sacred river **Sarswati** whose waters would purify him. Another holy river. the **Ganges** would meet him. at **Kanakhala** on his ownward journey. His shadow dark in complexion and moving on the crystal pure water of the Ganges would present a spectacle as beautiful as one seen at the confluence of the Ganges with the Yamuna at Prayaga. (42-54).

The mountain ***Himalaya***. full of slabs fragrant with the musk of the deer would extend a hearty welcome to this guest. He would hold the cloud on his head and enhance his (of the cloud) beauty. This act of generosity of the Himalaya deserves to be returned by a similar one. The cloud should extinguish with his showers the forest-conflagration on it. Defeating the Sarabhas. that may venture to attack the cloud. and proceeding further. he should pay the homage to the food-print of the Lord S'iva well impressed on the rock. the **Shree Charananyasa.** To the pleasant atmosphere of the Himalayas. where the bamboos produce sweet notes and the Kinners chant melodies sweeter still the cloud should add his own mite and with his sweet rumblings complete the orchestra for the dance of Lord S'iva. Crossing through **Kraunchrandhra** and proceeding forward the cloud would meet the mountain **Kailasa.** (55-60).

Kailasa with its polished surfaces is rightly described as a mirror of the heavenly damsels. It is, as it were the piled up boisterous laughter, (which is white according to poets) of S'iva, collected during every night, at the time of the Tandava dance. If Parvati is seen enjoying a stroll in the company of S'iva, the cloud should instantly mould his body so as to assume the form of a stair-case and make her ascents, pleasurable. The celestial maidens would use the cloud discharging gentle showers of water, as an artificial fountain house and enjoy a shower bath to their heart's content If they obstruct the path of the cloud, rumbling is sufficient to frighten them, who would consequently run in different directions Thus he would be nearing the end of the journey. Before entering Alaka he should enjoy a holiday and refresh himself. He may drink the water of the Manasa lake and divert himself with innocent mischief. He may shake the garments of the ladies hung to the Kalpatree to dry, with the breezes wet with drops of water and thus defeat the very purpose. After enjoying himself on the Kailasa he should turn to the **Alaka. (61-55)**

Alaka is the city of Kubera, and hence rich in all kinds of jewels. The maidens of the Yaksas play on the golden sands of the celestial Ganges with jewels. The warriors of the city have got a fine record of having stood in battle even against Ravana. The horses and the elephants are of the best type. It is a city of happiness, pleasure and joy. In it there are tears not of sorrow, but of joy only, torments are there but only from the Cupid. The Yaksas know no other age except youth. The damsels therein discard jewellery in preference to the different flowers that are always there. The Yaksas enjoy the company of the best of the ladies, along with the best of wine and the conseqent love dalliances. The Abhisarikas

in the city, in their hurry go to the abode of their lover, care not for the ornaments that drop down on the streets. The jewel lamps in the mansions of Yaksas defeat all the efforts of the ladies to extinguish them with the scented powder, when the garments of the ladies are sought to be removed by their lovers. The trees in Alaka are always in blossom The lotus ponds are full of lotuses and the nights are always moon-lit. Even the moon-gems oozing drops of water at the rise of the moon, remove the langour of the ladies, caused by amorous sports The Yaksa gallants in Alaka visit the parks outside the city and enjoy the company of the best of the Apsaras. Alaka is free from the operations of Cupid, whose mission is fulfilled merely by the glances of the ladies. And finally all the desires for various types of ornaments of the ladies are fulfilled by the kalpa-tree itself (66-80)

In this city is the house of the Yaksa. It can easily be identified by the arched gateway and the Mandara tree bent with the bunches of flowers The beauty of the courtyard is further enhanced by the well. It has emerald stair-case and golden lotuses. The crystal pure water in it, even in rainy season makes the journey of the swans to Manasa lake unnecessary. Another attractive feature of the garden is the pleasure mountain. It has the peak of sapphires and an enclosure of golden plantain trees This is the favourite of the wife of the Yaksa The garden is proud of the Asoka and the Bakula trees, between which is a golden roosting pearch. The peacock stands on it and receives lessons inthe art of dancing from the spouse of the Yaksa. This is the beauty of the house The Yaksa points out the possibility of the splendour of the house becoming less in his absence. For, the lotus does not retain its brightness, after the separation from the sun. (81-87)

This house is adorned by the beloved of the Yaksa. She is delicate and slim. Her lips are red and the navel

deep. The eyes are like those of a frightened fawn, and her gait is slow. The slight bent in her body adds to the grace and charm of the same. She is in fact the most beautiful lady under the sun, being the very first cretaion of the Creator in the domain of the fair-sex. Separation from her lord has probably effected her much in the same way as frost does a lotus. The constant weeping might have swollen her eyes, and her lips might have become pale because of the hot breathings Her hair, not cared for, might be hanging loosely around her face, pale like the moon affected by the vicinity of the cloud. She might be passing the time eitherin worsh-ip of the deity, or in painting a likeness of the Yaksa, or putting questions to Sarika with respect to Yaksa, whose favourite the Sarika is. Perchance she may be seen trying to play upon the lute, without any success. The strings become wet by the tears in the eyes, even the Murchhana composed by herself is forgotten She is eagerly waiting for the last day of the period of the curse and is keeping an account with flowers, of the days already passed. The nights might be still more troublesome to hear as the mind is unoccupied. She would lie on a bed peculiar to persons in separation and think and think as to how it may be possible for her to enjoy the company of her lord, at least in a dream. The sleepless long nights are passed with heavy sighs and hot tears In fine, her body is extremely emaciated, her limbs are without ornaments, her eyes that have forgotten the dance of the eye-bow are without collyrium, and her tresses unadorned. Her pitiable appearance would bring tears even in the eyes of the cloud. he should not disturb her in her sleep, for sleep is rare in her case. It is equally possible that she might be enjoying a close embrace of her lord in a dream. After waiting for a sufficient time, the cloud with his spouse the lightning concealed, lest the wife of Yaksa would be frightened, should gently awaken her and address thus— (88-105)

'*Avidhave*!—I am a friend of your husband, come here with messages sent by him for you' These words would make the beloved of Yaksa attentive. For, a message coming

from the loved one, *through* a *friend* is slightly less than the union itself. Then, the cloud should proceed further. 'O lady ! your husband staying far away in the hermitages on the mountain Ramgiri and leading a life of an ascetic is hale and hearty. He inquires of your well-being through me. This is his message 'I, on former occasions did not leave a single opportunity of whispering in your ears and thus touch your face, am required to send this message through a friend The cruel destiny has taken me far away and blocked even the path that would take me to you. I try to find parallel to your delicate form in the S'yama creepers, the beauty of your face in the orb of the moon, the splendour of glistening tresses of yours, in the plumage and the dances of the eye-brows in the ripples of the river. But without success. I paint your likeness and thus try to divert myself The enmical destiny likes not even that The profuse tears in my eyes wash away the painting My helpless attempts in throwing my arms in the air to embrace you seen in a dream, create sympathetic tears in the eyes of sylven deities. Thinking that the southerly breeze might have come in contact with your body, I embrace it fast and thus try to lesson the grief of separation. With fortitude of mind, I support myself. O dear, please do the same. Comfort yourself. Have courage and look to the future. Miseries would be followed by happiness. For, if winter comes, the spring is not far behind The long eight months have passed, only four months remain our union is nearing At the end of the curse we shall enjoy all the pleasure and fulfill all our desires to our complete satisfaction in the pleasant moon—lit nights Be sure that I am hale and hearty. The separation has inercased my love for you. It may affect the bodies but the sentiments grow stronger and stronger (106-118)

XIV

The cloud has patiently listened to the out-pourings of the heart of the yaksa. His consent is rightly inferred by the yaksa, from his silence. For the noble answer, not in words, but in deeds. The yaksa further expresses his wish that the cloud with his glory enhanced should visit the lands of his desire along *with his spouse. 'May there not be even for a* moment the separation of the cloud from his beloved the lightning. 'These are the words of thanks and benediction with which most appropriately the poem ends.

Metre employed in Meghaduta.

Critics have observed that Kālidāsa was well aware of the importance of employing the right metre in the right place. That the metre is, in poems, the vehicle for the thought to be expressed and that there should be as perfect an agreement between the thought and its vehicle are commonplaces of the literary art, that no great author could afford to ignore. This explains Kālidāsa's choice of just the मन्दाक्रान्ता metre for his मेघदूतम्, half the beauty of which would vanish, supposing it were composed in some other metre. The words are important, no doubt. But equally so are the peculiar combinations of short and long syllables, technically known as गणs in which they are arranged. A शार्दूलविक्रीडित is a fitting medium to convey all that is 'heroic' or vigorous or something akin to the same. The metre, again, is highly effective, when properly used, in the creation of the ' atmosphere' the author aims at. *Thus it is due to no accidental circumstance, that* कालिदास makes father कण्व pronounce his blessing on his daughter on the eve of her departure to her husband's, in a stanza with its metre reminiscent of the Vedic worship and ritual (Vide अमी वेदिं परितः क्लृप्तधिष्ण्याः । वैतानास्त्वां वह्नयः पावयन्तु ।)One need only read aloud such stanzas to appreciate this aspect of propriety of a particular metre in a particular context. This would help readers understand

Kālidāsa's employment of the वियोगिनी metre, so eminently fitted for the delineation of the करुण sentiment, in stanzas 1-44 of कुमार IV This same would bring out the reason why he selected as the metre of Meghaduta where 'love' and 'Nature' are so artistically blended, the Mandakranti which according to competent judges is eminently suited to the delineation of the two. That Kālidāsa chose Mandakrantā shows he knew the propriety of the same in themes such as he undertook to develop in the poem. What is far more important, is the perfect dexterity with which he has handled the metre The tribute paid to him is only richly merited by him viz..

सुवशा कालिदासस्य मन्दाक्रान्ता प्रवल्गति
सदश्वदमकस्येव काम्बोजतुरगाङ्गना ॥

One has only to recite to oneself—mere humming would not give one a correct idea of the matter—lines like

खिन्न: खिन्न: शिखरिषु पदं न्यस्य गन्तासि यत्र
क्षीण: क्षीण: परिलघु पय: स्रोतसां चोपभुज्य ।

to realise how thoroughly are the thought and the medium matched to each other The sound well goes with the sense and an appreciative reader builds up in his own mind a picture of the cloud resting whenever fatigued, replenishing himself with light water, and again proceeding. Long after completing the perusal of the poem does the reader continue silently hearing the haunting charm of the metre.

Sanskrit, like other languages, has its own prosody. The rules laid down by this latter, have to be observed by the poet who cares to have the reputation as a versifier who knows his art well. By way of elementary things, it may be noted that Sanskrit prosody distinguishes long syllables from short-all long vowels (such as आ, ई, ऊ, ॠ, ए, ऐ, ओ and औ) or consonants in conjunction with long vowels (such as स्ना, म्रे,)etc. being regarded as long Likewise

the short vowels. अ, इ, उ, ऋ etc or consonants in conjunction with them (such as क, प्र, त्र, etc.) are regarded as short syllables. As a further relevant detail, it may be noted that a short vowel followed by an anuswara or a visarga *or a conjunct consonant is regarded as long and that the* last syllable in a foot (pada or quarter)is either short or long as the metre requires Following are the technical names given to combinations of syllables that are possible. 'L' standing for a long syllable and 'S' for a short one :

य-SLL, meaning that it is a combination of three syllables, where the lst is short, and the 2nd and 3rd are *long Similarly.* भ-LSS, ज-SLS, न-SSS, म-LLL, र-LSL, त LLS and स SSL. In the definitions of metres ल signifies a short syllable and ग stands for a long syllable. This should enable a learner to scan any line from the poem and, see how the line is in keeping with the definition :

मन्दाक्रान्ता जलधिषडगैर्म्भौ नतौ ताद्गुरुचेत् ।

i e in a Mandakrantā, there ought to be the groups in the *order* म, भ, न, त, त *and two last syllables both long, metri-ally,* ग, ग, (Vide-' म्भौ न तौ गुरु'=म भ न त त ग ग). On scanning the line

आषाढस्य प्रशमदिवसे मेघमाश्लिष्टसानुं the groups would be

आषाढ स्यप्रश मदिव सेमेघ माश्लिष्ट सानुं which yields, LLL, L S S. S S S. L L S. L L S. L L: in other words म भ न त त ग ग, precisely as the definition requires. The same treatment may be given to any other line from *Meghduta*, with the same results

The Literary Form of Meghaduta

IV

The question as to what is the literary form to which Meghaduta belongs is easier asked than answered. For, there are two views, diametrically opposed to each other

that are held on the point. स्थिरदेव one of the earlier commentators of मेघदूत puts forth vigorous claims in support of the view that मेघदूत is a महाकाव्य. Having introduced an objection against this view in the words ननु गिरिनगरादिवर्णनव्यतिरेकेण कथमस्य महाकाव्यत्वम् । स्थिरदेव proceeds to make a detailed answer in the words अत्रोच्यते । विदिशाविशालालकादिनगरीवर्णनम् । एवमेतेन गंगानगरीसागरर्तुचन्द्रार्कोदयोद्यानजलकेलिमधुपानसुरतमन्त्रदूतप्रयाणनिनायकाभ्युदयविवाहविप्रलम्भकुमारवर्णनैर्विंशद्भिरष्टादशभिर्मीभिर्महाकाव्यलक्षणैरुपलक्षितत्वादस्य महाकाव्यत्वम् । स्थिरदेव's contention is that by reason of the fact that मेघदूत is characterised by (as many as) eighteen characteristics of a Mahakavya, it should be assigned to that class of literary works स्थिरदेव has taken the trouble to point out the stanzas where one or the other of these eighteen characteristics can be detected. Thus as in a Mahakavya, in Meghaduta, are described (1) cities like विदिशा विशालालका etc (2) rivers reaching the ocean such as the heavenly Ganges, the Nirvindhya the Sipra etc. (3) mountains (4) the seasons. (5) the rise of the moon. (6) the rise of the sun. (7) the gardens (8) water-sports (9) drinking (10) amorous enjoyment (11) counsel as to what is beneficial and what is otherwise to the cloud (12) the messenger, the cloud himself (13) the journey (14) battle as envisaged between the cloud and the insolent quarter-elephants (15) the prosperity of the hero i. e. of the Yaksa after the termination of the curse (16) love in separation, which is the very basis of the poem (17) the mention of the wife of the hero and (18) finally, there is the suggestion of the marriage of the hero and the heroine, that took place even before the commencement of the story. A student who reads his text carefully can find out these stanzas that स्थिरदेव has in view, while referring to the eighteen traits of महाकाव्य. Only one more statement of the commentator need be added and that is that Kalidasa with his partiality for the erotic sentiment has compo-

sed this poem which is dominated by the erotic sentiment and has therfore to be regarded as a 'sport poem' Read तद्सौ शृङ्गाररसप्रधानं क्रीडाकाव्यमेतदुपनिबद्धवान्। The inference is irresistible, that so far as मेघदूत is concerned, a महाकाव्य and a क्रीडाकाव्य are identical, in the eyes of स्थिरदेव, who does not think it necessary to set forth any characteristics of a क्रीडाकाव्य as apart from a महाकाव्य,

वल्लभदेव, the author of the commentary printed in this edition, seems to be arguing that though a few details such as मन्त्र, दूतप्रयाण etc. may be conspicuous by their absence in मेघदूत, that is no reason why it should not be regarded as a महाकाव्य, and dubbed a खण्डकाव्य–instead. The discuss on is to be brought to a cessation, according to वल्लभदेव, by noting that मेघदूत is a केलिकाव्य, where केलि has taken the place of 'क्रीडा' in the name used by स्थिरदेव.

A careful consideration of the characteristics of a *महाकाव्य legitimately so called, set forth by rhetoricains of* note (vide for a full discussion of this form of literary works pages X to XIV of the Introduction to our edition of कुमारसंभवम् (IV & V) such as विश्वनाथ, shows that though a few similarities between a महाकाव्य and मेघदूत are there, there are many important charaacteristics of महाकाव्य absent from the poem. There is no सर्गबन्ध for instance. मन्त्र, प्रयाण, युद्ध, even चन्द्रोदय and सूर्योदय intended by the rhetoricians can be said to be present in मेघदूत by a courtesy Unlike a महाकाव्य which is नानावृत्तमय, मेघदूत has a uniform metre throughout. Evidently here cannot be any भाविसर्गस्य सूचनम् at the end of a canto, as there are no cantos to speak of. It would have been for more helpful on the part of स्थिरदेव *and वल्लभदेव, to have indicated in full what they* ment by a क्रीडाकाव्य and a केलिकाव्य respectively, unless of course, they intended that it is a smaller variety of a महाकाव्य—the traits of a महाकाव्य being as best represented in the small space at the disposal of one who is trying his hand at a क्रीडा or केलिकाव्य as possible.

Consequently it would be easier to understand मेघदूत being characterised as a खण्डकाव्य a small, or a short poem, agreeing partially in point of its characteristics with a महाकाव्य—care being taken to avoid referring to it as a full-fledged महाकाव्य. Vis'vanatha, the author of साहित्य दर्पणम्, after having given the characteristics of a महाकाव्य, at stanzas 315 to 325 sixth परिच्छेद of the work, proceeds to state in stanza 329—

खण्डकाव्यं भवेत्काव्यस्यैकदेशानुसारि च adding यथा-मेघदूतादिः। This, it is deemed, should settle the question as to the literary form of मेघदूत, finally.

Western criticism, as can be seen from the treatment given to the poem by European writers, would characterise मेघदूत as a poem with the lyrical element predominant.

V

Kalidasa's style

No study of a literary work can be regarded as complete unless the salient features of the style of its author are carefully considered. A perusal of roughly over a hundred stanzas, from the pen of Kālidāsa, contained in the poem Meghadutam ought to give the reader a fairly good idea of the important characteristics of Kālidāsa's manner of writing. Those who have throughly and exhaustively studied this aspect of Kālidāsa's works, it may safely be assumed, would concede that Meghaduta can be considered as representative of Kālidāsa's style, unlike Kumarasambhavam cantos. 1 to 3. Kālidāsa, the greatest exponent of Vaidarbhi riti by common consent of those who write on the theory of poetry, the best of all 'styles' displays his art of the choice and arrangement of words in this work as much as in any other on which rests his reputation as a literary artist.

The principal features of the Vaidarbhi style are on the negative side, an absence of inordinately long com-

pounds and unduly involved constructions, and on the positive side, the presence of a 'judicious combination' of the qualities of lucidity (प्रसाद), sweetness (माधुर्य), vigor (ओजस्) and others. The phrase 'judicious combination' deserves a specially carefully attention. The composition must be possessed of the qualities in such a manner as to produce the impression of a thing that is beautiful quite naturally, even like the flower in a garden. There must be no deliberate striving after effect, or at least as little of it as possible. Another point is that the Sentiment (*rasa*) which is being delineated should be the chief thing aimed: all else, the *alankaras* in particular of both *s'abda* and *artha*, must be subordinated to the *rasa*; and so must the metre also. In view of the detailed observations made on the various stanzas, as required by the occasions in the Notes, it should be no difficult task to understand how मेघदूतम् comes up to the standard of the वैदर्भी रीति. Though the remark holds good more regarding the stanzas in the last three quarters of the poem, than in regard to those in the first quarter, it can be stated without the least fear of contradiction, that there are very few unnecessarily long compounds; involved constructions too, if not exactly conspicuous by their absence, are few and far between. The erotic sentiment (the *vipralambha* variety of it) is dominant throughout the poem and the selection and arrangement of words and phrases in governed by the consideration of this principal factor of *rasa*. As one proceeds from stanza to stanza progressing from Nature description in the first half (roughly) of the poem to the latter half occupied by the description of Alaka, the यक्ष's residence, the यक्ष's beautiful consort, and above all the message proper with its composition well worth being heard, 'a thing of beauty' and a joy to the ear, one realises the truth of the statement that Kālidāsa's writing is full of

lucidity or *prasada*. Though to be quite critical, it has to be pointed out, that occasionally a दूरान्वय here, as in stanza one कश्चित् being separated from यक्ष, almost as much as was the यक्ष on रामगिरि from his wife at Alaka, and a somewhat lengthy compound there, could with advantage, have been avoided. Kālidāsa, it is to state the obvious merely, was possessed of a rich imagination, which aided by his mastery over languuge, enable him to endow his compositions with decoration. Among the *alankaras* that beautify his writing, the most prominent and most pleasing, in fact the *forte* of Kalidasa, is his उपमा (अचल: स्तन इव भुव: stanza, 19). Of delightful fancies (उत्प्रेक्षा), there is an ample measure; the city of Ujjayini is thus a slice as though of heaven brought down to this world by the remaining part of the good deeds of the meritorious (stanza 31) The poem abounds in generalisations—याच्ञा मोघा वरमधिगुणे नाधमे लब्धकामा, नीचैर्गच्छत्युपरि च दशा चक्रनेमिक्रमेण, being two of them, that easily find a place for themselves in the memory of the reader. It need hardly be stated that there are some of the happiest *arthantaranyasas*, contained in the poem. विरम is represented in 'where the cloud and where the contents of messages ?' (stanza 5) What is *prejah* according to Dandin, also is illustrated, as duly pointed in the Notes. 'उदात्त' in the description of Alaka is what a student of मेघदूत will find it difficult to forget By the very nature of the poem, मेघदूत does not contain much of dialogue in Swhich the poet excel (vide कुमारसंभवम् V). But that is more than compensated by the smooth flow of the verses in the Mandakranta metre, so successfully handled by Kālidāsa, as to tempt a host of inferior wits try their hand at it. Of the *Sabdalankaras* anuprasa or alliteration is easily noticed and the haunting melody of many of the verses is sure to attract even a person that cannot boast

mastery over the Sanskrit language. To conclude, Meghaduta *is a typical instance of a work of art, where the vehicle* and the thought to be conveyed are matched in an ideal manner, thanks to the extreme care the poet bestowed on the choice and the order of words as also on the perfect skill with which he could handle the proper metre for the story. *It is this choice and this perfection in the execution* that have rendered मेघदूत a veritable gem of a poem, shining with its pleasant lustre to the whole humanity through centuries

VI

Criticism of Meghaduta Examined.

An appraisal of मेघदूत is bound to remain deficient unless a reference, passing though, is made, to the criticism *that sometimes is levelled against the work. Already in a section of this Introduction, an analysis of the contents of* the poem has been given. One who follows the analysis carefully can easily notice that quite a *number of stanzas are devoted to the discription of the path.* This, it is contended, could easily have been avoided as no one expected Kālidāsa to give an account of the geographical *knowledge he possessed A poem like मेघदूत is the last* place where to display it To lend additional weight to the argument, it is further pointed out, that मेघदूत or मेघसंदेश is the title of the poem and that a greater space ought to be devoted to the संदेश proper. In connection with this *argument, it is necessary to point out (1) that 'मेघदूतम्' is* more commonly known than 'मेघसंदेश' and (2) that whatever the name, the poem deals with a messenger or a *the journey of course, sent by some one to some one else.* A description of the condition of this some one and the other some one, *therefore, forms* an absolutely necessary part of the story. Not only that, but if the messenger is to be won over into doing a favour to the needy party viz., the

यक्ष the latter ought to make all arrangements to see that *the journey to be undertaken has its own irresistible charms.* Otherwise why should, the cloud, seen per chance on a fine morning, if indeed, the morning at about the commencement of the rainy season can be described as a fine one,—by the Yaksa should undertake all the trouble to cover the by no means short distance between the starting point, mountain Ramagiri and the destination the Yaksa's own abode, at Alaka? If the psychology of the event is well followed, descriptions of various places on the way, would seem not only not irrelevant, but absolutely necessary from the point of view of the Yaksa. 'Even if the path is circuitous— (वक्रः पन्था यद्यपि) etc) is no apology, but just a statement calculated to induce the cloud go along just the way detailed, and along none else. The mountains, rivers, rural areas (*janapadas*), cities, the village-folk-the citizens all these are thus harmoniously combined and have a rightful place of their own in the scheme of the story. If inducement, persuasion, winning over, play an important part in life, they are only to be expected to do the same in literature.

Even a more serious objection is raised against the *manner* in which these rivers, mountains, and in the later portion of the poem, the damsels in cities, *the courtesans* whose profession it is to dance etc are allowed allegedly to intrude themselves upon what strictly is the essential aspect of the story. The Yaksa has been accused of being sorry not so much because he is away from his beloved wife, as because he yearns for the company of *some woman*. The references to the many ladies such as the सिद्धांगनाs the description of the mountain as a breast of the Earth, looked at from above by the divine pairs, the relationship obtaining between the cloud (a नायक) and many a river (नायिकाs), all these bear testimony to the truth of the objection against the very *character* of the hero. Before pointing out any positive arguments in favour of the Yaksa, it would not be in any way unjust to say, that a more perverse piece of argument than this one against the यक्ष's moral and mental make-up, one more baseless in view of what the poet has

told about the hero of his piece—the Yaksa in separation—was never attempted to be made. May the less gifted reader of मेघदूत know as to why was the यक्ष, 'कनकवलयभ्रंशरिक्तप्रकोष्ठ'? Is *some* woman a prescriptrion for his malady? Why does he take all the trouble to describe his wife in the stanzas from तन्वी श्यामा—etc, no small number of stanzas' this latter, and the best part of मेघदूतम् incidentally-? If any woman would have done, why does the यक्ष refer to her as एकपत्नी or is the यक्ष a hypocrite such as our own times can produce? What does 'दिवसगणनातत्परा signify? Why after *all was the* अभिज्ञानि, *the incident of the* यक्षपत्नी*'s having in a* dream seen the यक्ष in another woman's company, which she narrated with a smile made to be conveyed through the cloud? May it not be pointed out, if it is not appreciated, that the 'Kaulina that the Yaksa mentions is no scanda *against him personally but the one the poet himself statel* in the following lines of that very stanza viz., against affection generally that it is prone to perish in separation. Why should, as the last bit of questioning, the Yaksa speak of the many desires (तं तं अभिलाषम्), multiplied by the separation, to be enjoyed in *full*, on nights *lit* by the pleasant autumnal moon after the Lord's rising from his serpant-bed, when the यक्ष is envisaging his wife and none else as the one who is to be his companion? The fact of the matter seems to be that there has been too much of enthusiasm in showing what was believed to be a *disproportionate importance* given to the description of Nature and to that of the ladies at several places. At the most, one could complain against that, even there remembering that what appears to one as *too much*, may to another appear as *just enough* The last and the most important point, already adverted to in another connection is the psychology of the whole process. If the यक्ष who could not tolerate separation from his wife, *(not any woman)* for even a moment, in his separation from her, kept on

continually or almost continually, thinking subconsciously in terms of union or separation as the case may be (cf the cloud and the river) if he dwelt rather more—i. e. more than he would have done if he were not separated from his wife—on the damsels the courtesans etc., do these details reflect insincerity to his wife on his part? If those who know psychology are consulted on the matter, there are more chances of the Yaksa being declared not guilty, than of his being chastised with the remark that 'there seems to be keeness for the company of just a *woman*, on the Yaksa's part and that there is full justification for the यक्षपत्नी's fears on the ground of the (कौलीन or) popular scandal.' To accuse the यक्ष of unfaithfulness to his wife is to throw to the winds all that the poet himself has said in portions of the poem, to misunderstand and misrepresent certain other phrases (like the 'Kaulina'), in fact to knock the very structure of the story of the poem. If the यक्ष longed for the company of any woman, why did Kālidāsa make his यक्ष—take all the trouble to convey the message just to his legally wedded wife? To try to discredit the यक्ष with an absence of an intense feeling for his wife, to say the least, is 'the most unkindest cut of all'.

According to M the central idea of Meghadutam, has been taken from the poem of Valmiki. The reference to Maithili and to Pavanatanaya at st 106 supports his suggestion. But the indebtedness of Kālidāsa to Valmiki goes no further (For a fuller discussion, vide notes on stanza I P.92) भामह had criticised the appointment of a cloud as a messenger and the defence forwarded by Kālidāsa in कामार्ता हि प्रकृति-कृपणाश्चेतनाचेतनेषु । is looked upon as an admission on the par- *of the poet of his weak point*. But a deeper study of the poem and of Sanskrit literature, points out that the appointment of a cloud as a messenger is not only proper but also happy. Dr S S Bhave argues the case for Kālidāsa on this point, in

an admirable manner. Says he. "It is in just choosing 'the cloud'-as a messenger that Kalidasa proves that not only is he original but also that he is an Indian *par exeellence*. Nothing is calculated to appeal more to an Indian mind than cloud ... The cloud to the villagers is at once a God and a friend. This special position which the cloud occupies in the mental world of the Indian can be traced back to the hoary days of Vedic poetry. The very vivid songs addressed to Parjanya in the Rigveda can even now be read as excellent cloud-lyrics and would appear just fresh......Above all the cloud is the symbol *of goodness and large-heartedness as conceived by the Indian.* He does good to all, unasked for, never talking about it. he is a *sajjana*, as the Yaksa praises him निःशब्दोऽपि प्रदिशसि जलं याचितश्चातकेभ्यः'; his heart melts at the miseries of others. when he sees the pitiable condition of the Yaksa's bride he will shed down profuse tears. For, प्रायः सर्वो भवति करुणावृत्तिरार्द्रान्तरात्मा' (Kalidasa-the National Poet of India')'

VII

Vallabhadeva's Commentary.

A feature of this edition of मेघदूतम् is that the text of the poem here, is followed by the commentary of Vallabhadeva, who is the earliest of the *tikakaras* of the work. Whatever the views held and expressed by scholars of repute, the fact cannot be gainsaid that Vallabhadeva explains the text in a style, that without exaggeration can be characterised as simple and direct. A perusal of Vallabhadeva's पञ्चिका and *a comparison of the same with other available commentaries* on Meghaduta, is all that is necessary to convince those that are sceptical in the matter The present edition is primarily intended for the First Year Arts students The editors firmly hold that there is a definite advantage that accrues to a student of Sanskrit who cultivates his acquaintance with the text he is reading, with the help of a suitable commentary. Vallabhadeva's पञ्चिका serves. this purpose in an ideal manner.

Regarding the original on which the text of Vallabhadeva's पञ्चिका printed here, is based, it need be stated that mostly it is the manuscript of A. No 84 / 1883—84. New No. 3 D. It was purchased for the Bombay Government by Dr Peterson It is at present at the Bhandarkar—Oriental Research Institute Poona. The manuscript consists of 49 pages—the first and 49 th being written on only one side. On every page there are ten lines. A peculiarity of the manscript is that the text of मेघदूतम् is not written so as to precede the commentary But the commentary is divided in such a way as to leave space for the text of कालिदास's stanzas in the middle portion of the pages. Roughly the text of मेघदूतम् and the commentary पञ्चिका cover between themselves $(47+\frac{1}{2}+\frac{1}{2})\times10\times2=960$ lines. The manuscript does not give any information about the author of the commentary except that the name of the commentary is पञ्चिका and that it is undertaken by the author, though he is not qualified for the task In imitation of the modest statement by the poet in Raghuvamsa' क्व सूर्यप्रभवो वंशः क्व चाल्पविषया मतिः । etc. the commentator states that there is such an incongruity between the work he has taken up for the purpose of explaining and his own ability But then the greatness that follows in the train of resorting to the exalted (उच्चाश्रयमाहात्म्य) has tempted him to try the difficult. That like Kalidasa Vallabhadeva despite his modesty, has succeeded in his undertaking is easily seen on the perusal of his commentary

Vallabhadeva, is the son of Anandadeva, whose epithet Rajanaka as found in the colophon at the end of the commentary, published by Dr Hultzsch points to his being a resident of Kashmir. Anandadeva is referred to as 'a sun on the firmament of battle-field' and as 'the best

of ministers.' This leads to his being a prominent military personality at the court of Kashmir. Paramatmachinha is another name of Vallabhadeva. He seems to be the follower of the Kashmira Saivism. In addition to the present commentary he is credited with the authorship of the commentaries on the following works. (1) रघुवंश (2) कुमारसंभवम्, (3) शिशुपालवधम् (Published by the Chokhamba series of Benares.) (4) सूर्यशतक मयूर and (5) वक्रोक्ति-पंचाशिका of रत्नाकर (see. Aufrecht's *Catalogus Catalogorum*. (Vol. I. P. 555) His comments are never profuse, as he does not unnecessarily dilate upon any point. They are both precise and concise. He gives very few quotations, and rarely troubles himself with the rhetorical aspect of the stanza. Grammatical discussions are rarely found, but he does not spare the poet for the use of grammatically inaccurate forms- (Read. विश्रान्तसन्द् : कवीनां प्रमादः : 3 26). His remarks are penetrating, and explanations always clear. In fine clarity and lucidity are the chief features of his style. His commentary is particularly useful in as much it represents the text of Kalidasa's work as it existed in Kashmir in 900. A. D. The late Prof. K. B. Pathak in his enthusiasm to raise the importance of Parshwabhyudaya *edition* of Meghdutam, had unnecessarily tried to belittle Vallabhadeva's commentary.

The date of Vallabhadeva is fairly fixed. In his commentaries, are found quotations from works, such as the Mahabharata, Sisupalavadha, Bhamaha's Kavyalankara etc. The latest of these works is not later than 900 A. D. This proves that Vallabhadeva could not be earlier than 900 A. D. This is the terminus-a-quo. The terminus-ad-quem can be inferred from two references. (1) Janardan, another commentator of the Meghadutam refers to Vallabhadeva in the following verse:

स्थिरदेववल्लभासहस्रतानि भाष्याण्यनेकरचनानि ।
अवलोक्य सद्विशेषं विरच्यते बालावबोधाय ॥

Mr. Gode of the B. O R. Institute has fixed the date of Janardana, as lying somewhere between 1195-1384. A. D. (See Cal. Ori. Journal 1. 199). This necessarily takes Vallabhadeva before the 13th century. A. D. (2) Pandit Durgraprasada has pointed out that Kayyata the grandson of Vallabhadeva has written a Commentary on Anandavardhana's Devasitaka, during the period 975-980. A D This naturally takes Vallabhadeva before this period. Thus on the strength of the internal and external evidence, as pointed above, the first half of the 10th century may be laid down as the date of Vallabhadeva.

Vallabhadeva is the first amongst the known commentators of the Meghadutam This claim has been challenged by Dr. V G Paranjape who holds a brief for Sthiradeva. His arguments can be summarised as follows. In the verse quoted above Sthiradeva is mentioned first and not Vallabhadeva *The date of Asaha the last* mentioned one 1192 A. D This shows that Janardana is mentioning the names in chrnological order. He could have placed Vallabhadeva at the beginning, as the metre of the stanza concerned is flexible Arya one. Then Dr. Paranjape proceeds to point out the various similarities that exist between the commentaries of Sthiradeva and Vallabhadeva. The important are: —

(1) The number and order of stanzas in both are almost identical

(2) Both point out that the Meghadutam is not a खण्डकाव्य but a महाकाव्य Sthiradeva classifying it as a क्रीडाकाव्य while Vallabhadeva styling it as a केलिकाव्य.

(3) The same quotations appear in identical contexts in both. From these resemblances Dr. Paranjape comes to the conclusion that Vallabhadeva is certainly the borrower. These arguments *by themselves* do not necessarily lead to the priority of one over the other. It may as well be argued that because of these resemblances and the same explanations of certain words, Vallabhadeva is the earlier and Sthiradeva is the later. If the historical development of the science of literary criticism is followed the issue would definitely be decided in favour of Vallabhadeva. His commentary is very small in size and very rarely discusses Alamkaras in the stanza. Had he known Sthiradeva's commentary that explains nearly all the Alamkaras, he would not have neglected a similar performance in his own works. Nor was he incapable of it. The same remarks apply to the discussion of the question of महाकाव्य, खण्डकाव्य and केलिकाव्य. Even a cursory reading of the two commentaries on this issue would point out that the suggestion of Vallabhadeva had been taken up and explained at great length by Sthiradeva. The evidence of Janardana forwarded by Dr. Paranjape is like his other arguments merely based on inference. The order of the names might be purely accidental rather than intentional. It is equally possible that Janardana mentioned Sthiradeva first as he preferred his commentary to that of Vallabhadeva. In either case it does not necessarily prove that the order of the names is chronological. On the contrary as pointed out above a comparison of the sizes of the two commentaries, the importance given to the discussion of Alamkaras (including even S'ankara) by Sthiradeva, the great pains taken by Sthiradeva to point out that all the 18 elemments of a महाकाव्य are present in the Meghaduta and other minor points ultimately would lead to only one probable inference that Vallabhadeva is the predecessor of Sthiradeva.

VIII

The Copyist

If next to nothing can be gathered about the commentator from the manuscript *literally nothing* can be gleaned about the copyist. Even in Sanskrit this has to be regarded as a singular piece of reticence. The colophon, reveals only this much that the manuscript was completed in Samvat 1857 i e 1801 A D Who the copyist was from where he hailed and other queries of the sort remain unanswered. A careful examination of the manuscript brings out what may be regarded as the personal peculiarities of the copyist (1) The copyist has not cared to see that the text of the stanza is given in such a manner as to be in agreement with the words the Commentator comments on (In this edition excepting stray cases of inadvertance, the text as understood by Vallabhadeva, has been re-constructed. The basis of reconstruction was वल्लभदेवs' own commentary and a reference to the edition of मेघदूतम् by Hultzsch) (2) The copyist's mastery over Sanskrit probably was not, and his accuracy of writing in fact is not of a very high order Thus कृ etc are written as क्र (3) Occasionally the copyist is attracted into mistakes which on a revision could have been corrected. An example is वहिश्चरं which is written as वहिश्चिरं the second letter influencing the third (4) when there is space left not however enough to write down the text of the Commentary, he the copyist uses it to do salutation to God S'ankara, or to crave indulgence of the readers, as himself was conscious of his errors-(a) शिवाय शिवपतये नमः। and (b) करकृतमपराधं क्षन्तुमर्हन्ति सन्तः etc. Notwithstanding minor deficiencies envisaged in the last request by the copyist himself, the manuscript has a value of its own for students of Vallabhadeva's commentary on मेघदूतम् and the present edition is an attempt to make the most of the opportunity thus offered.

कालिदासीयं

मेघदूतम्।

[वल्लभदेवविरचितविवृतिसमुपेतम्।]

यस्य भृङ्गावलिः कण्ठे दानाम्भोराजिराजिते।
भाति रुद्राक्षमालेव स नः पायाद्गणाधिपः॥
कालिदासवचः कुत्र व्याख्यातारो वयं क्व च।
तदिदं मन्ददीपेन राजवेश्मप्रकाशनम्॥
तथापि क्रियतेऽस्माभिर्मेघदूतस्य पञ्जिका।
उन्नताश्रयमाहात्म्यस्वरूपख्यातिलालसैः॥

अथ यदेतद्भवान्व्याचष्टे किमेतदुच्यते मन्त्रदूतप्रवणाद्यभावान्महाकाव्यमिति उक्ताव्यवस्था भवति। तथाख्यायिकाव्यपदेशस्तु दूरत एवात्र। प्रावृडा-: प्रवास विप्रलम्भः कवेर्वर्णयितुमिष्टोऽत्र। स च नायकमनाश्रित्य वर्ण्य-मानतया रसवत्तां न धारयति। न च शृङ्गारविधानम्। गुह्यकोऽत्र नायकतया तस्य च विरहोन्मत्तत्वाद्दूत्ये मेघप्रेरणमपि नायुक्तमिति केलिकाव्य-नामधेयं स्वरूपम्।

कश्चित्कान्ताविरहगुरुणा स्वाधिकारप्रमत्तः[1]
शापेनास्तङ्गमितमहिमा वर्षभोग्येण भर्तुः।
यक्षश्चक्रे जनकतनयास्नानपुण्योदकेषु
स्निग्धच्छायातरुषु वसतिं रामगिर्याश्रमेषु॥ १॥

कश्चिद्यक्षः पुण्यजनः रामगिर्याश्रमेषु चित्रकूटाचलतपोवनेषु वसतिं चक्रे। निजपुरीमलकामपहाय तत्र वासे कारणमाह। भर्तुः प्रभोर्धनदस्य

१ स्वाधिकारात्प्रमत्तः। (M)

शापेनास्तङ्गमितमहिमा नष्टतेजाः । कीदृशेन कान्ताविरहगुरुणा प्रियाविरह-दुःसहेन तथा वर्षभोग्येण संवत्सरमनुभाव्येन । किमिति तेनास्य शापोदायीत्याह । स्वाधिकारप्रमत्तो निजव्यापारात्स्खलितः । स हि जायायां व्यसनित्वात्स्वमधिकारमनपेक्षमाणो राजराजेन तथैव तव वर्षं विरहोऽस्तु महिमा च ते नश्यतु इति शप्तः । रामाद्रिमतः स आययौ । कीदृशेष्वाश्रमेषु जनकतनयास्नानपुण्योदकेषु सीतामज्जनपवित्रतोयेषु । 'यदप्याश्रितमर्हद्भिस्तद्धि तीर्थं प्रचक्षते' । राघवसंनिधानेऽपि सीतायाः प्रशंसा शृंगाराश्रयत्वेन काव्यस्य चिकीर्षितत्वात् । तथा स्निग्धा अपरुषाश्छायाप्रधानास्तरवो येषु इति सेव्यत्वकथनम् । वर्षं भोग्यो वर्षभोग्यः । कालाध्वनोरत्यन्तसंयोगे द्वितीयासमासः । रामगिरिश्चित्रकूटो न तु ऋष्यमूकः । तत्र सीतावासाभावात् । अस्मिन्सर्गे सर्वत्र मन्दाक्रान्ता वृत्तम् । 'मन्दाक्रान्ता जलधिषडगैर्म्भौ नतौ ताद्गुरू चेत्' इति लक्षणात् । प्रवासविप्रलम्भो रसः ॥ १ ॥

A certain Yakṣa who had failed (*pramattaḥ*) in his duty (*adhikāra*), (and therefore,) had his great power (*mahimā*) caused to disappear by his Master's curse, to be borne for (the period of) an year, unbearable (*guru*), (lit., heavy) on account of separation from his beloved wife (*kāntā*), made his abode in the hermitages on Rāmagiri, with waters (in them made) holy by the bathings of the daughter of (king) Janaka, (and) the trees (there,) lovely (*snigdha*, lit. soft) and shady. 1.

> तस्मिन्नद्रौ कतिचिदबलाविप्रयुक्तः स कामी
> नीत्वा मासान्कनकवलयभ्रंशरिक्तप्रकोष्ठः ।
> आषाढस्य प्रशमदिवसे मेघमाश्लिष्टसानुं
> वप्रक्रीडापरिणतगजप्रेक्षणीयं ददर्श ॥ २ ॥

तस्मिन्नद्राविति । ततोऽसौ यक्षः कतिचित्सप्ताष्टमासान्नीत्वातिवाह्य तस्मिन्नद्रौ चित्रकूटे मेघं ददर्शावलोकितवान् । कीदृशः अबलाविप्रयुक्तः प्रियाविरहितः । अतश्च दौर्बल्यात्कनकवलयभ्रंशेन सुवर्णकटकपातेन रिक्तप्रकोष्ठः

---

१ प्रथमदिवसे । (M)

शून्यभुजः । कामी व्यसनी । कीदृशमाश्लिष्टसानुमालिङ्गिताद्रिप्रस्थम् । अतश्च वप्रक्रीडार्थे तटाघातक्रीडानिमित्तं परिणतो दत्तप्रहारो यो गजस्तद्वत्प्रेक्षणीयम् । सानुलग्नमेघमिभमित्यर्थः । तिर्यग्दन्तप्रहारी तु गजः परिणतो मतः । कदा आषाढस्य प्रथमदिवसे समाप्तिदिने । केचित्तु शकारथकारयोर्लिपिसादृश्यात् प्रथम इत्यूचुः । तत्र प्रथं प्रसिद्धम् । अदिवसे शयनैकादश्याम् । तत्र प्रत्यासन्ने नभसीति सङ्गच्छति । कतिपयमपि चैनमेवार्थं प्रतिपन्नाः । वर्षाकालस्य प्रस्तुतत्वात् आदिदिनमित्येतत् खलीव विरुद्धम् ॥ २ ॥

That one, full of longing separated from (his) wife, with (his) fore-arm (*prakoṣṭha*) bare (*rikta*, lit. empty) through the slipping off of the golden bracelet; *having passed a few* (*katichid*) *months on that mountain*, saw on the last (*prasame*, V's reading, or 'first' if the reading is *prathame*) day of (the month of) Aṣādha, a cloud (that was) stuck (āślișța) to the peak (of Rāmagiri), (and also) worth being looked at (i.e. beautiful) like an elephant bent in (the course of his) (*parinata*) sport (*krīḍa*) of (battering against) the rampart (*vapra*). 2.

> तस्य स्थित्वा कथमपि पुरः कौतुकाधानहेतो—
> रन्तर्बाष्पश्चिरमनुचरो राजराजस्य दध्यौ ।
> मेघालोके भवति सुखिनोऽप्यन्यथावृत्ति चेतः
> कण्ठाश्लेषप्रणयिनि जने किं पुनर्दूरसंस्थे ॥ ३ ॥

तस्येति । तस्य जीमूतस्य पुरोगतः कथमपि स्थित्वा राजराजस्य वैश्रवणस्यानुचरो भृत्योऽन्तर्बाष्पोत्सुकण्ठः किमपि राजराजशोभमानं वस्तु चिरं दध्यावचिन्तयत् । कीदृशस्य केतकाधानहेतोः केतकाख्यपुष्पजननकारणस्य प्रावृषि तेषामुद्भवात् । अथ जलददर्शनमात्रेण कस्मादस्यान्तर्बाष्प(त्वं) ध्यानं चेत्याह । सुखिनोऽप्यविदुःखस्यापि मेघालोके वर्षाकाले चेतोऽन्यथावृत्ति सविपर्यस्तमनस्योत्कण्ठासङ्कुलं किं पुनः कण्ठाश्लेषप्रणयिनि प्रियतमाख्ये जने दूरवर्तिनि सति । वर्षासमयमागतमालोक्य स्वस्था अपि

यत्रोत्कण्ठन्ते तत्र हि विरहिणः का कथेत्यर्थः । कण्ठाश्लेष एव प्रणयोऽर्थिता विद्यते यस्य । मेघा आलोक्यन्ते यस्मिन्निति वर्षाः । सुखिनामप्युत्कण्ठावस्थन-न्यथावृत्ति ॥ ३ ॥

Having stood, with great difficulty in front of that (cloud), the cause of the appearance (*ādhāna*), of Ketaka flowers (or with '*Kautuka* ..' instead of '*Ketaka*...', the cause of the excitement of desire), with tears (*suppressed*) within, that servant (lit. follower, *anu-carah*) of the Lord of Yakṣas, (i.e. of Kubera) meditated for a long while. The mind of even (*api*) one that is happy, on the sight of the cloud, has its attitude (*vṛtti*) (rendered) otherwise (*anyathā*). How much more (*kimpunah*) (would it be so), when the person having a longing (*praṇayini*) for an embrace by the neck (i.e. one's beloved), is stationed far away? 3.

प्रत्यासन्ने नभसि दयिताजीवितालम्बनार्थी
जीमूतेन स्वकुशलमयीं हारयिष्यन्प्रवृत्तिम् ।
स प्रत्यग्रैः कुटजकुसुमैः कल्पितार्घाय तस्मै
प्रीतः प्रीतिप्रमुखवचनं स्वागतं व्याजहार ॥ ४ ॥

ततोऽसौ गुह्यकस्तस्मै मेघाय स्वागतं व्याजहार । शोभनमागतं ते इत्य-ब्रवीत् । प्रीतिप्रमुखानि स्नेहपूर्वकाणि यत्र स्वागते तद्यथा—भद्र स्वस्त्यस्ति कुशलं ते सर्वत्र विश्राम्यतां पवित्रीक्रियतामिदं स्थानमिति । कीदृशोऽसौ जीमूतेन मेघेन स्वकुशलमयीमात्मश्रेयोरूपां प्रवृत्तिं वार्तां हारयिष्यन् नाययिष्यन् । यतोऽसौ दयितालम्बनप्राणसंधारणमर्थयते । भर्तृकल्याणादिनमादि प्रियतमानां समाश्वासो जायते । कीदृशाय तस्मै कुटजाख्यैः पुष्पैः कल्पि-तार्घाय विहितपूजाय अत एवासौ प्रीतः । आषाढस्य प्रथमदिवस इति एवार्थ उक्तः । स एव प्रत्यासन्ने नभसीत्युक्तः । नभाः श्रावणः । यदि वा जलदनिचितत्वात्प्रत्यासन्ने नभसि निकटवर्तिनि गगन इति व्याख्येयं [इति] केचित् । गगन एव जीमूतो वार्तां नयति । स हि

र्थाति कुर्वन्नायातीति प्रीतः हारयिष्यन् इति निजोत्प्रावृत्तिः ततो ह्रद्शेषेचेति चकारात् क्रियार्थोपपदस्य कर्मणि इत्यनुरुद्धे ह्रद्। प्रवृत्ति हारयितुं स्वागत व्याजहारेत्यर्थः। जीमूतेनेति हृक्रोरन्यतरस्यामिति पक्षे यथाप्राप्तं कर्तृत्वे। तस्मै इति क्रियया यमभिप्रैति स संप्रदानमिति संप्रदानवचनम् ॥ ४ ॥

When (the month of) Śrāvaṇa (*nabhas*) was near (or alternatively, with nabhas = Sky, when the sky full of clouds was) at hand, he, desirous of sustaining his beloved's life (and for that purpose), about to send (lit. hārayiṣyan = about to cause to be sent) the news (*pravṛtti*) consisting of his well-being, (personally) pleased, offered, to him (the cloud), worshipped (*kalpitārgha*) with fresh (*pratyagra*) Kuṭaja-flowers, welcome, with the words (therein) full of affection. 4.

> धूमज्योतिः सलिलमरुतां संनिपातः क्व मेघः
> संदेशार्थाः क्व पटुकरणैः प्राणिभिः प्रापणीयाः।
> इत्यौत्सुक्यादपरिगणयन्गुह्यकस्तं ययाचे
> कामार्ता हि प्रणयकृपणाश्चेतनाचेतनेषु ॥ ५ ॥

नन्वचेतनस्य मेघस्य दूत्यं कथमित्याह। गुह्यकः पुण्यजन औत्सुक्या-दुत्कण्ठावशादित्येवमपरिगणयन् अविमृशंस्तं मेघं ययाचे प्रार्थयत। किमित्याह। क्व मेघः क्व सन्देशार्थाः पटुकरणैश्चतुरेन्द्रियैः प्राणिभिः प्रापणीया नेतुं शक्याः। न तु निर्बुद्धिभिः। कथं तर्हि एतदसौ न विमृष्टवान् इत्याह। यस्मात्ते कामार्ता मदनशरशुरिकापीडितास्ते चेतनाचेतनेषु सिंहपादपादिषु प्रणयकृपणाः प्रार्थनादीना भवन्ति। न हि ते विषयमविषयं वा विवेक्तुं समर्था। भङ्ग्या कविः स्वदोषं निरस्यति ॥ ५ ॥

Where (it may indeed be asked, is) a cloud, a conglomeration (*sannipātah*, lit. falling together) of smoke (or vapour), light, water and wind (and as apart from it,) where, the substances (i.e. imports) of messages (*sande-*

१ मदनशिलीमुखविद्धाः। (M)

sārthāh), fit to be communicated by living beings, with their senses (*karaṇaih*) active (*paṭu*)? Not considering thus at all, through eagerness, the Yakṣa requestfully addressed himself to (*yayāce*, lit. begged of (that) cloud). For (*hi*), those (that are) distressed by passion, (become) pitiful (*kṛpaṇāh*) due to their supplication (*praṇaya*) to the animate and inanimate (alike) (Or, line 4 with '*prakṛtikṛpaṇah*' instead of '*praṇaya kṛpaṇah*'-For, those distressed by passion are incapable (*kṛpaṇah*) by their nature (*prakṛti*), of any discrimination between the animate and the inanimate). 5.

जातं वंशे भुवनविदिते पुष्करावर्तकानां
जानामि त्वां प्रकृतिपुरुषं कामरूपं मघोनः ।
तेनार्थित्वं त्वयि विधिवशाद्दूरबन्धुर्गतोऽहं
याञ्चा मोघा वरमधिगुणे नाधमे लब्धकामा ॥ ६ ॥

तामेव याञ्चां चाटुपूर्विकामाह । यतस्त्वामहमेवंविधं वेदातोऽहं प्रार्थित्वं प्राप्तः । पुष्करावर्तकाना प्रलयमेघाना वंशे जातमिति कुलीनत्वोक्तिः । मघोन इन्द्रस्य प्रकृतिपुरुषमाद्यपुरुषमिति प्रभावकथनम् । प्रकृतिष्वमात्याः प्रधानभूता इंद्रस्य च मेघा एव प्रियकराः प्रकृतिषु । प्रकृतिश्चासौ पुरुष इति वा प्रकृतिपुरुषः । 'स्वाम्यमात्यौ च राष्ट्रं च कोशो दुर्गं बलं सुहृत् । सप्तप्रकृतयो ह्येताः सप्ताङ्गं राज्यमुच्यते' ॥ कामरूपं मनोज्ञं स्वेच्छारूपं वा बहुरूपत्वान्मेघानाम् । तद्वक्ष्यति 'पुष्पमेघीकृतात्मे'ति । अहं च विधिवशाद्दूरबन्धुरसंनिहितदारः । अतश्च याचनम् । यद्येवंगुणयुक्तोऽहं तर्हि किमित्येवात्त्वामभ्यर्थयसे इत्याह । यस्मादाधिगुणे कुलादिगुणोत्कृष्टे पुरुषे याञ्चा वन्ध्या निष्फला वरं भद्रमल्लज्जावहत्वात् । न त्वधमे लब्धकामा प्राप्तेष्टार्था अपीति भिन्नलिङ्गत्वे सामान्योपक्रमात्सामान्याधिकरण्यम् । वरं कूपखाताद्वारीत्यादौ ॥ ६ ॥

I know you (to be) the principal minister of Indra (*Maghonah*), born (that you are) in the world-known race of Puṣkarāvartakas, assuming (any) forms at your will

(*kāmarūpam*). On that account, have I, with my (dearest) relative far away (*dūrabandhuḥ*) (from me), through the power of destiny, reached the state of (being) a supplicant (*arthitva*), towards you. A request (addressed) to one of excellent qualities (even if) fruitless, is far better than (lit. is well-made, but not) the one addressed to a mean fellow, (even supposing that it turns out to be one) that achieves its purpose (*labhdhakāmā*). 6.

संतप्तानां त्वमसि शरणं तत्पयोद प्रियायाः
सन्देशं मे हर धनपतिक्रोधविश्लेषितस्य ।
गन्तव्या ते वसतिरलका नाम यक्षेश्वराणां
बाह्योद्यानस्थितहरशिरश्चन्द्रिकाधौतहर्म्या ॥ ७ ॥

न च तस्मादर्थादनङ्गीकरणं वरमिति वक्तुमारभते । संतप्तानामिति । हे पयोद सन्तप्तानामनेकतापशमनेन यदा त्वं शरणं त्राणं भवसि । तन्ममापि विरहसन्तप्तस्य सन्देशं वार्तां प्रियायाः सकाशं हर नय प्रापय । धनपतिक्रोधविश्लेषितस्येति सन्तप्तत्वप्रतिपादनम् । क्व मया गन्तव्यमित्याह । गुह्यकाधिपानां वसतिरलका नाम पुरी गन्तव्या यातव्या । गम् धातोस्तव्यप्रत्ययः । कीदृश्यलका । बाह्योद्यानस्थितहरशिरश्चन्द्रिकाधौतहर्म्या । बाह्यं च तदुपवनं च तत्र स्थितो योऽसौ हरः शिवस्तस्य शिरो मस्तकं तस्य चन्द्रिका ज्योत्स्ना तया धौतानि हर्म्याणि यत्र सा दिनेऽपि हरसामीप्यात् धौतहर्म्या किं पुनर्रात्रौ । ते इति कृत्यानां कर्तरि वा । चंद्रिका कौमुदीज्योत्स्नेतिकोशः ॥ ७ ॥

You are the resort of the tormented (lit. extremely heated); therefore (*tat*), O water-giver, do you (please) convey to my beloved, the message of me, sundered (*viśleṣitasya*) (from her) by the wrath of the Lord of Wealth. By you is to be reached the abode of lordly yakṣas (or, of the Lord of yakṣas), Alakā by name, with the palatial buildings (*harmya*) in it, bathed in (lit. washed by) the

moonlight from the head of Śaṅkara, staying in the garden, outside (the city). 7.

> त्वामारूढं पवनपदवीमुद्गृहीतालकान्ताः
> प्रेक्षिष्यन्ते पथिकवनिताः प्रत्ययादाश्वसन्त्यः ।
> कः सन्नद्धे विरहविधुरां त्वय्युपेक्षेत जायां
> न स्यादन्योऽप्यहमिव जनो यः पराधीनवृत्तिः ॥ ८ ॥

पुनरपि कथयति । वातमार्गे समुद्गतं भवन्तं पान्थाङ्गना विरहिण्योऽलकानुत्क्षिप्य द्रक्ष्यन्ति । यतः प्रत्ययात् निश्चयोत्पादनात् आश्वसन्त्यः अयं जीमूत उदितोऽत्रावश्यमस्मत्प्राणेश्वरोऽप्यागन्तव्य इति । तद्दर्शनमात्रेण कस्मादाश्वस्ता इत्याह । त्वयि सन्नद्धे कृतोद्योगे सति [कः] विरहाकुलां प्रेयसीमुपेक्षेत विरहेत् । यदि मादृशो दुर्भगोऽन्योऽपि परायत्तो जनो भवेत् । स्वाधीना हि कान्ताभिः सह रममाणाः प्रावृषमतिवाहयन्ति । समुद्गादयो हि शब्दा एवमादावौपचारिकाः ॥ ८ ॥

You, mounted on the path (*padavīm*) of wind, the wives of travellers will see, taking comfort (*Ās'vasantyaḥ*) through (their) confidence (in you), holding up the ends of their hair. When you have girded up your loins (*sannaddhe tvayi*,), who will ignore his wife, helpless (*vidhurām*) through separation? (Surely,) there would not be another person, who, like me, has his (very) existence (*vṛtti*), dependent on others (*parādhīna*). 8.

> आपृच्छस्व प्रियसखममुं तुङ्गमालिङ्ग्य शैलं
> वन्द्यैः पुंसां रघुपतिपदैरङ्कितं मेखलासु ।
> कालेकाले भवति भवता यस्य संयोगमेत्य
> स्नेहव्यक्तिश्चिरविरहजं मुञ्चतो बाष्पमुष्णम् ॥ ९ ॥

इदानीं प्रायेणोपदिशति अमुं शैलं चित्रकूटमालिङ्ग्य आपृच्छस्व सोत्कण्ठं स्वोन्मुख । यतः प्रियसखमिति मेघानां हृद्यस्तत्तेषामुदयात् ।

सखा च गमनकाले त्वयोक्रियते । कीदृशममुं तुङ्गमुन्नतं तथा सर्वजनपूज्यै रामपादैर्मेखलासु नितम्बभागेषु अङ्कितं मुद्रितमिति पावनत्वोक्तिः । सखि- धर्ममाह । यस्याद्रेः कालेकाले सर्वस्मिन्समागमसमये त्वया सह संयोगं समा- गममेत्य विरहजं बाष्पमूष्माणं त्यजतः स्नेहव्यक्तिर्भवति यः स्निह्यतीत्यर्थः । पर्वता हि जलदहष्टाः स्निग्धा भवन्ति बाष्पं च मुञ्चन्ति । एतदेव सुहृत्त्वं चिरेण सख्यौ दृष्टे सति अश्रुमोचनप्रेमव्यक्ती जायेते सुहृदः । आपृच्छस्वेत्या- ङिनपृच्छोरिति आत्मनेपदम् । प्रियश्चासौ सखा चेति प्रियसखः । राजाहः- सखिभ्यष्टच् । कालेकाले इति वीप्साया द्विर्भावः । संयोगमेत्येति बाष्पमोक्षा- पेक्षं पौर्वकाल्यं स्नेहक्रियापेक्षं वा । अद्रिगोत्रगिरिग्रावाचलशैलशिलोच्चया इत्यमरः । अङ्कितमिति तदस्य सञ्जातमिति तारकादिभ्य इतजितितज- प्रत्ययः ॥ ९ ॥

Having embraced this lofty mountain, take your leave (*āprcchasva*) of this dear friend (of yours), marked on the slopes (*mekhalāsu* lit. the girdles) by the foot-prints of the Lord of Raghus (i. e. Rāmachandra), worthy of being saluted by men. (Bid adeau to this one) on the part of whom (*yasya*), there arises, season after season (*kāle kāle*), the manifestation of affection on his having come in contact with you, shedding as he (then) is (*muñcatah*), hot tears (punningly, hot vapour), taking their birth in (his) long separation (from you). 9.

मन्दं मन्दं नुदति पवनश्चानुकूलो यथा त्वां
वामश्चायं नदति मधुरं चातकस्तोयगृध्नुः ।
गर्भाधानक्षणपरिचयान्नूनमाबद्धमालाः
सेविष्यन्ते नयनसुभगं खे भवन्तं बलाकाः ॥ १० ॥

न च त्वमेकाकी भविष्यसीति शुभनिमित्तैः कथयन् । यथेदं शुभमीक्ष्यते तथा निश्चितं नेत्रसुन्दरं त्वामाकाशे बलाकाः सेविष्यन्ते भजिष्यन्ते । किमि- त्याह हितो वातो यथा त्वां मन्दं मन्दं नुदति प्रेरयति । यथा चायं चातको

मयूरो मधुरं कूजति । वामो वामपार्श्वस्थो वल्गुवादी । तोयगृध्नुर्जलमभिलाषुकः । वार्षिकधर्मदर्शनाद्बलाका अप्यायास्यन्तीति प्रावृड्धर्मोनम् । कीदृश्यस्ताः । गर्भाधानेन स्थिरपरिचयो यासां ताः मेघगर्जितेन हि ताः सगर्भा भवन्तीति वार्ता । आबद्धमाला रचितपङ्क्तयः । मन्दं मन्दमित्याधिक्ये द्वित्वम् ॥ १० ॥

Gently (and) gently doth the wind blow so as to be (*yathā*) favourable to you. And here, to the left (*rāmah* or 'the sweet-speaking' ajective qualifying *cātākah*), twitters (*nadati*) sweetly the Cātak (bird), eager (*grdhnu*) for water. Indeed in the sky (above), female cranes who would have formed rows (*mālāh*, lit. garlands) through (their) acquaintance (with you) during the festive occasion (*kṣana*) of their impregnation (*garbhādhāna*, lit. the laying of the seed or the germ), will wait on you, attractive to the eyes. 10.

तां चावश्यं दिवसगणनातत्परामेकपत्नी-
मव्यापन्नामविहतगतिर्द्रक्ष्यसि भ्रातृजायाम् ।
आशाबन्धः कुसुमसदृशं प्रायशो ह्यङ्गनानां
सद्यःपातप्रणयि हृदयं विप्रयोगे रुणद्धि ॥ ११ ॥

तां चावश्यमिति । न च तव निरर्थकः क्लेशो भवतीत्याह । तां भ्रातृजायां मित्रभार्यां निश्चितमव्यापन्नाममृतामीक्षिष्यसे । कीदृशीं दिवसगणनातत्पराम् । कियान्कालो गतः कियान् शेष इति गणनापरायणाम् । यत एकपत्नीं पतिव्रताम् । एकः पतिर्यस्याः सा । एवंविधं चेत्कथं तर्हि अव्यापन्नेत्याह । यस्मान्नारीणां प्रियहृदयमाशाबन्धः प्रायेण रुणद्धि अवलम्बते । यतः कुसुमसदृशमतः सद्यःपातप्रणयि तत्क्षणविनाशोन्मुखम् । एवंविधमप्याशया धार्यते । नूनमस्माकं पुनः प्रियेण संयोगो भावीति । आशाबन्ध आशाबन्ध इव जालकारकृततन्तुनिकरः कुसुममपि शुष्कं वातेरितं रुन्धे । च शब्दः पूर्ववाक्यापेक्षया समुच्चये । एवमनन्यत्र प्रणयः प्रीतिरुन्मुखता ।

एकपत्नीमिति नित्यं सपत्न्यादिष्विति ङीप्नकारौ । पदसंस्कारपक्षे द्रक्ष्यसी-त्यभूतेन लृट्प्रयोगः । भ्रातृजाया शब्दे ऋतो विद्यायोनिसंबन्धेभ्य इत्यलुक्-भावाश्चिन्त्यः ॥ ११ ॥

And definitely (*avaśyam*) will you, with your course unimpeded (*avihatagatih*), see her, (your) sister-in-law, a devoted wife (*ekapatnīm*), (till then) hale and hearty (*avyāpannām*, lit. not dead), intent on the counting of days. For, the bond of hope, generally sustains the heart of women, (which) in separation, (being) flowerlike, is all too ready (*praṇayi*) for an instantaneous (*sadyah*) fall (*pāta*). 11.

> कर्तुं यच्च प्रभवति महीमुच्छिलीन्ध्रातपत्रां
> तच्छ्रुत्वा ते श्रवणसुभगं गर्जितं मानसोत्काः ।
> आ कैलासाद्बिसकिसलयच्छेदपाथेयवन्तः
> संपत्स्यन्ते नभसि भवतो राजहंसाः सहायाः ॥ १२ ॥

सहायान्तरसम्पत्तिमाह । कर्तुमिति । तत्त्वदीयं ध्वनितमाकर्ण्य तत्र राजहंसा अनुचराः कैलासाद्रिपर्यन्तं भाविष्यन्ति । यतो मानसोत्का मानसोत्कमनसः । प्रावृषि ते शरणार्थं तत्र यान्ति किं तद्गर्जितमाह । यन्महीमुच्छिलीन्ध्रातपत्रा-मुद्गतशिलीन्ध्राख्यकुसुमां विधातुं प्रभवति शक्नोति । तानि हि मेघगर्जितेन जायन्ते । अत एव तदवन्ध्यं सफलं श्रवणकर्णसुखकारीति चाटुपदम् । कीदृशा हंसा बिसानां किसलयानि तेषां छेदः खण्डः स एव पाथेयमध्वभोजनं विद्यते येषां ते तथोक्ताः बिसकिसलयच्छेदपाथेयवन्त इति विग्रहः । आकैलासा-दित्यव्ययीभावो [विभावितः] ॥ १२ ॥

Having heard that rumbling (*garjitam*) of yours, delightful (*subhagam*) to the ear (*śravaṇa*), which is capable of making the earth possessed of umbrellas (*ātapatra*) in the form of mushrooms (*śilīndhra*) that have grown up (*ut*), the royal swans, with bits of lotus-stalks as their provender (or ' tiffin ', *pātheya*), will become your companions in the journey, in the sky as far as the Kailāsa mountain. 12.

मार्गं तावच्छृणु कथयतस्त्वत्प्रयाणानुरूपं
सन्देशं मे जलद तदनु श्रोष्यसि श्रोत्रपेयम् ।
खिन्नः खिन्नः शिखरिषु पदं न्यस्य गन्तासि यत्र
क्षीणः क्षीणः परिलघु पयः स्रोतसां चोपभुज्य ॥ १३ ॥

मार्गमिति । हे जलद मम गदतोऽध्वानं तावद्भवद्गमनादितमाकर्णय तदनन्तरं श्रोत्रेयं कर्णानन्दनं सन्देशं श्रोष्यसि निशामयिष्यसि । कीदृशं मार्गमित्यानुकूल्यमाह । खिन्नः खिन्नः इति विश्रान्तः सन्स्त्वं यत्र मार्गे अद्रिषु पदं न्यस्य क्रमं निक्षिप्य गन्तासि यास्यसि । क्षीणः पयश्च नदीनामम्बुस्तोयमुपभुज्य पीत्वा शीघ्रं यास्यसि । पानविश्रामौ हि सुतरामुपयुज्येते पथि । तदनु तदुपनीत्यादयः पूर्वकविप्रयोगदर्शनात्साधवः । अव्यये न षष्ठीसमासो निषिध्यते । श्रोत्रेयमिति कृत्यैरधिकारार्थवचने । खिन्नः खिन्न इत्यादौ आभिक्ष्ण्ये द्वित्वमिति कर्मधारयवत्त्वात्सुब्लुग्न भवति । आभिक्ष्ण्ये च द्वित्वमाम्रेडितमिति महत्या संज्ञया चाश्रितम् । गन्तासीति लुट् । परिलघ्विति क्रियाविशेषणम् ॥ १३ ॥

Just (*tāvat*) listen, as I am telling, to the path suitable for your journey; my message, welcome to the ear (lit. fit to be drunk by the ear), you will hear, O cloud, subsequently (*tadanu*); (—the path—) on which (*yatra*) you will proceed, planting your step on the mountains, every time you are wearied (*khinnah khinnah*), and enjoying wholesome (literally, *parilaghu* = extremely light) water of streams everytime you are tired out (*kṣīṇaḥ kṣīṇaḥ*). 13.

अद्रेः शृङ्गं हरति पवनः किंस्विदित्युन्मुखीभि—
र्दृष्टोत्साहश्चकितचकितं मुग्धसिद्धाङ्गनाभिः ।
स्थानादस्मात्सरसनिचुलादुत्पतोदङ्मुखः खं
दिङ्नागानां पथि परिहरन्स्थूलहस्तावलेपान् ॥ १४ ॥

मार्गप्रारम्भमाह । अस्मात्स्थानात्त्वमुत्तराभिमुखः समुद्गच्छ । सरसा निचुला वेतसा यत्रेति प्रावृड्वर्णनम् । त्वं कीदृशश्चकितचकितं सत्रासमुद्वृत्ता-

मुग्धसिद्धवधूभिः इत्थं दृष्टोत्साहो दृष्टोद्यमः कथमित्याह । पवनो वायुः किंस्विदचलशिखरं हरत्यपनयति । अतश्च पातशङ्कया चकितचकितमत एव मुग्धत्वम् । किं कुर्वन् । दिङ्नागानामाशाकरिणां पथि स्थूलहस्तावलेपान् महाकरग्रहान् वर्जयन् । ते हि त्वं प्रति द्विरदसंभ्रान्त्या ग्रहीतुमिच्छन्ति । दिङ्नागाश्च पातालादारब्ध । ' मन्दाकिन्याः पयः शेषं दिग्वारणमदाविलम् । नदत्नाकाशगङ्गायाः स्रोतस्युद्दामदिग्गजे ॥ ' चकितचकितमिति प्रकारे द्वित्वम् । स्थिप्रभे च वितर्के चेत्यमरः । मुग्धा षोडशवार्षिकीति च ॥१४॥

With your energy (*utsāha*), watched in a manner full of apprehension, by the (beautiful, unsophisticated or) naive (*mugdha*) Siddha-wives, with their faces turned upward with the thought (*iti*) " does the wind drive away the peak of the mountain ? " do you, your face towards the northern direction, fly up (*utpata*) to the sky, from this place, with juicy canes (in it), averting on the way, the insolent onslaughts (*avalepān*) with their trunks, (on the part) of the quarter-elephants. 14.

रत्नच्छायाव्यतिकर इव प्रेक्ष्यमेतत्पुरस्ताद्
वाल्मीकाग्रात्प्रभवति धनुःखण्डमाखण्डलस्य ।
येन श्यामं वपुरतितरां कान्तिमापत्स्यते ते
वर्हेणेव स्फुरितरुचिना गोपवेशस्य विष्णोः ॥ १५ ॥

रत्नच्छायेति । एतत्पुरस्तादग्रे वामवल्मीकाग्रिनीलिकोत्खातमृत्कूटप्रान्ता-दाखण्डलस्य इन्द्रस्य धनुःखण्डं चापैकदेशः प्रभवत्युद्भवति । सर्पगर्भे वाल्मीक-मिति सुरचापस्य प्रावृषि प्रभव इत्यागमः । अथवा वाल्मीकाग्रात्तात्समेत्या-गत् । वाल्मीकः सातत्यो मेघः । कीदृशम् अनेकवर्णत्वाद्रत्नच्छायाव्यतिकर इव बहुविधमणिकान्तिसंसर्गवत् प्रेक्षणीयम् । येन च तव कृत्स्नं शरीरमतितरां कान्तिमापत्स्यते । यथा बर्हवरूपदैः प्रसरत्कान्तिना स्निग्धेन वपुः कान्तिमानभवत् गोपा हि प्रायेण शरवन्मयूरपिच्छधारिणः प्रसङ्गाच्च वर्णविगर्हणमपि क्रियत इति मार्गोपदेशोऽदिनास्य श्लोकस्य नावसरः ।

स्याविकरो मिश्रीभावः । धनुष्खण्ड इति नित्यसमास इतिरत्नम् । आखण्डलः सहस्राक्ष इत्यमरः ॥ १५ ॥

Here, in front rises from the top (*agrāt*) of the ant-hill (*Valmīka*), a section (*khaṇḍa*) of Indra's (*Ākhaṇḍala's*) bow, worth being looked at (by reason of its loveliness) like the mingling together (*vyatikara*) of the lustres of gems (–the rain-bow–) by which your form, beautiful (*syāma*) (by nature) will attain even greater loveliness, like that of Viṣṇu in the garb of a cowherd (which is naturally attractive, yet attaining even a greater charm) by a feather, the brightness of which has shown forth (*sphurita*). 15.

त्वय्यायत्तं कृषिफलमिति भ्रूविलासानभिज्ञैः
प्रीतिस्निग्धैर्जनपदवधूलोचनैः पीयमानः ।
सद्यःसीरोत्कषणसुरभिक्षेत्रमारुह्य मालं
किंचित्पश्चाद्व्रज लघुगतिर्भूय एवोत्तरेण ॥ १६ ॥

त्वय्येति । मालमुदारं क्षेत्रं किञ्चिन्मनागारुह्य पश्चादनन्तरमुत्तरेणोत्तरस्यां दिशि भूयो बहुतरम् । गतिं प्रव्रज्य व्यावर्त्य । माले हि दक्षिणाभिमुखं तेन चोत्तराशा गन्तव्येति गतिप्रवर्तनम् । मालारोहणं कृष्या वपुर्मीत्यर्थम् । मालेन हि तदुपरिभवमाकाशं लक्ष्यते । कीदृशस्त्वं भ्रूविलासात् त्वय्यायत्तं कृषिफलमिति । अतो हेतोर्जनपदवधूलोचनैः पीयमानः साभिलाषं दृश्यमानः । कीदृशैर्ग्राम्यत्वाद्भ्रूविलासानभिज्ञैः । अत एव प्रीतिवशात्स्निग्धैरक्षैः । कीदृशं मालं सद्यस्तत्क्षणं सीरेण हलेन यदुत्कषणं विलेखनं तेन सुरभि सुगन्धि हलोत्कृष्टा हि भूर्जलदकणव्यतिकरात्सुरभिर्भवति । प्रव्रज्य स्थिरपदम् उत्तरेणेत्येनन्तः । कीदृशस्त्वं लघुगतिः शीघ्रगतिः ॥ १६ ॥

Being drunk by the village-maidens' eyes, not conversant with the (amorous) modifications (*Tilāra*) of the brow, gentle due to affection, because (*iti*) (as they think rightly) on you is dependent the fruit of ploughing, having climbed

up the hilly ground (or plateau *māla*) with the fields (*kṣetra*) in it odorous through fresh (*sadyaḥ*) furrowing (*utkaṣaṇa*) with the plough (*sīra*), wend (your way) slightly westward (*paścāt*) and again just (*eva*) in the northerly direction (itself). 16.

> त्वामासारप्रशमितवनोपप्लवं साधु मूर्ध्ना
> वक्ष्यत्यध्वश्रमपरिगतं सानुमानाम्रकूटः ।
> न क्षुद्रोपि प्रथमसुकृतापेक्षया संश्रयाय
> प्राप्ते मित्रे भवति विमुखः किं पुनर्यस्तथोच्चैः ॥ १७ ॥

अध्वेति । अध्वश्रमेण परिगतं व्याप्तं भवन्तं सानुमानाम्रकूटो मूर्ध्ना शृङ्गेण साधु सम्यग्वक्ष्यति धारयिष्यति । यत आसारेण प्रशमितवनोपप्लवस्त्वम् । त्वया ह्यस्य वेगवर्षेण दावाग्निर्निर्वापितः । किमेतावता शिरसा वहनम् । न क्षुद्रोपि इति संश्रयाय वासार्थे सुहृद्यायाते सति क्षुद्रोपि दुर्जनोपि विमुखो न भवति। कुतः प्रथमसुकृतापेक्षया । आदावेतेन मे ह्युपकृतमिदानीमेतस्याहं प्रत्युपकरोमीति पूर्वोपकारप्रत्यालोचनया न पराङ्मुखीभावः । क्षुद्रः खलो ह्रस्वश्च । उच्चैः प्रांशुर्महामनाश्च । वक्ष्यतीति वहे रूपम् । सानुमान्पर्वतः । तथेत्यनेनौच्चैस्त्वस्य प्रसिद्धिमाह ॥ १७ ॥

Well (*sādhu*) will the mountain Āmrakuṭa hold on his head (*mūrdhnā*, i. e. on its peak), you, overwhelmed with the fatigue of the path, (yet one) that would have put out (*praśamita*) the forest-conflagration by (your) shower. Not even an insignificant (being) has his face turned away (*vimukhaḥ bhavati*) on a friend having arrived for resort, by reason of consideration (*apekṣā*) of the previous good-turn (*sukṛta*) (done by the visitor). How far greater then is there such a possibility, (when) he is so (*tathā*, lit. that much) lofty? 17.

एतदनुसारी क्वचिदपि श्लोको विद्यते ।

> अध्वक्लान्तं परि (प्रति)मुखगतं सानुमानाम्रकूट-
> स्तुङ्गेन त्वां जलद शिरसा वक्ष्यति श्लाघमानः ।
> आसारेण त्वमपि शमयेस्तस्य नैदाघमग्निं
> सद्भावार्द्रः फलति न चिरेणोपकारो महत्सु ॥ १८ ॥

त्वां पथि श्रान्तं सम्मुखमागतमाम्रकूटाख्यः सानुमान् उच्चेन शिरसा श्लाघमानो वक्ष्यति । त्वमपि तस्य वेगवर्षेण दावानलं निर्वापयेः यस्मान्महात्मसु तु सत्कारार्द्रैः पूजा उपकारो यो विधीयते सोऽचिरेणैव फलिष्यते । अत्र महत्त्वं मेघस्य पूर्वत्र तु पर्वतस्य । सर्वोऽन्यतोऽपि जलदरोऽत्र विश्राम्यतीति च्छेदैः श्लाघा ॥ १८ ॥

The mountain (*sānumān*) Āmrakūṭa, honouring (*s'lāghamānah*) (you), will bear by his high head (also peak) you, O cloud, that would be fatigued by the (length of the) path, overwhelmed by weariness (*sramaparigatam*) (or better *pratimukhagatam* you gone into his presence); by (your) shower, do you on your part (*tvam api*) cause to be put out the fire of that (*Āmrakūṭa*), produced by summer. Before long (*nācireṇa*), doth a favour dripping (lit. *wet*) with good feeling, (done) to the great, bear its fruit. 18.

> छन्नोपान्तः परिणतफलद्योतिभिः काननाम्रै-
> स्त्वय्यारूढे शिखरमचलः स्निग्धवेणीसवर्णे ।
> नूनं यास्यत्यमरमिथुनप्रेक्षणीयामवस्थां
> मध्ये श्यामः स्तन इव भुवः शेषविस्तारपाण्डुः ॥ १९ ॥

छन्नेति । त्वयि शृङ्गमुद्गते सति आम्रकूटाचलो निश्चितं सुरमिथुनलोचनीयां रम्यां दशामापत्स्यते । यतः परिणतफलद्योतिभिः पक्वाम्रशोभिभिर्वनाम्रवृक्षैश्छन्नोपान्तश्छादितपर्यन्तस्त्वमपि स्निग्धवेणीसवर्णे । अस्य देशकलापकाले । अतश्च कृष्णचूचुकसमः अतश्च महीकुच इवेन्दुसमः । अत एव देवद्वन्द्वदर्शनम् ॥ १९ ॥

When you, with complexion similar to that of the soft braid of hair, would have mounted the peak, the mountain with its slopes (*upanatah*) covered by mango-trees from the forest, glistening (*dyotibhih*) with (their) ripe fruit, would, to be sure, reach a state fit to be eyed by the couples of immortals (i.e. the celestial beings), dark at the centre (as the mountain would then be) (and) yellowish bright (*pāṇḍuh*) in the remaining (part of its) expanse (*vistāra*), like the breast of (Lady) Earth. 19.

स्थित्वा तस्मिन्वनचरवधूभुक्तकुञ्जे मुहूर्तं
तोयोत्सर्गद्रुततरगतिस्तत्परं वर्त्म तीर्णः ।
रेवां द्रक्ष्यस्युपलविषमे विन्ध्यपादे विशीर्णां
भक्तिच्छेदैरिव विरचितां भूतिमङ्गे गजस्य ॥ २० ॥

अश्वमुखादीनां वनेचराणां कान्ताभिः सेविते गहने भद्राभ्र क्षणं स्थित्वा तस्मादनन्तरं वर्त्म मार्गमवतीर्णस्त्वं नर्मदां रेवामालोकयिष्यसि । रेवा तु नर्मदा सोमोद्भवा मेकलकन्यकेत्यमरः । कीदृशीं नर्मदामुपलैः पाषाणैर्विषमे विन्ध्याद्रेः पादेऽधोभागे । पादाः प्रत्यन्तपर्वता इत्यमरः । अतश्च कामिव भक्तिच्छेदैर्विच्छित्तिविभागैर्दत्तां गजवपुषि भूतिं सुधामिव । इत्युपमा तोयोत्सर्गेण जलत्यागेन द्रुततरा अतिशीघ्रा गतिर्गमनं यस्येति वर्त्मतरणे कारणम् । जलदा हि सलिलदानेन शीघ्रं गच्छन्तीति प्रसिद्धम् । हिमवान्निषधो विंध्य इत्यमरः ॥ २० ॥

Having stayed, for a while (*muhūrtam*), on it, with the bowers (there) enjoyed by the wives of the forest-roamers with your speed (all the) quicker, thanks to the dropping down of water, having crossed the path thereafter, (you) will see the Narmadā (Revā), shattered (*viśīrṇām*) at the foot of Vindhya, uneven (i.e. hard) due to rocks (*upala*), (looking) like the decoration (*bhūti*) on an elephant's body, arranged by bits (*chedaih*) of ornamental lines (*bhakti*). 20.

तस्यास्तिक्तैर्वनगजमदैर्वासितं वान्तवृष्टि-
र्जम्बूकुञ्जप्रतिहतरयं तोयमादाय गच्छेः ।
अन्तःसारं घन तुलयितुं नानिलः शक्ष्यति त्वां—
रिक्तः सर्वो भवति हि लघुः पूर्णता गौरवाय ॥ २१ ॥

तस्या रेवाया जलं त्वमादाय गृहीत्वा यायाः । यतो वान्तवृष्टिः मुक्तोदकः। कीदृशं जलं—तिक्तैः काननकरिदानैर्वासितं सुरभीकृतम् । विन्ध्यो हि गजवासः । तथा तीरजेन जम्बूखण्डेन जम्बूवनेन जडीकृतवेगम् । इति मुग्धोक्तिः। रेवा हि वेगवाहिनी । जलादानेन गुणमाह । हे घन, अम्भःपानादन्तःसारं परिपूर्णमनस्कं मरुतस्त्वां तुलयितुं परिच्छेत्तुं न प्रभविष्यति । यतः सर्व एव जनः कश्चिद्रिक्तः शून्योऽत्र लघुर्भवति । अवमानास्पदत्वं याति । पूर्णता गौरवाय । आढ्यो हि सर्वैराद्रियते । नवजलेन गुरुत्वे सति नानिलपरिभवप्राप्तिः । अयमत्र ध्वनिः । यथा कश्चित्पुरुषो वमनकर्ता तिक्तजलं पिबेत् । तस्य वातबाधा न जायते । तथा त्वमपि वान्तवृष्टिस्तिक्तं जलं पिब तत्रापि वायुर्बाधको न भवेत् ॥ २१ ॥

Having poured down showers (*vāntavṛṣṭiḥ*) (and) having taken in the water of that (river Narmadā), pungent (as also) fragrant (*tikta*) made odorous (*vāsitam*) by the ichors of wild elephants, its speed impeded by bowers of Jambu (trees), you may proceed. The wind, O cloud, would not be able to take you, with essence (*sāra*) within (*antaḥ*) quite lightly. For, emptied, (*riktaḥ*) every one becomes light (*laghuḥ*), (whereas) fulness (leads) to weightiness (punningly, importance). 21.

नीपं दृष्ट्वा हरितकपिशं केसरैरर्धरूढै-
राविर्भूतप्रथममुकुलाः कन्दलीश्चानुकच्छम् ।
दग्धारण्येष्वधिकसुरभिं गन्धमाघ्राय चोर्व्याः
सारंगास्ते जललवमुचः सूचयिष्यन्ति मार्गम् ॥ २२ ॥

नीपमिति । जललवमुचस्तोयकणवर्षिणस्तव सारंगा मयूरा मार्गं सूचयिष्यन्ति चिह्नैरूहिष्यन्ति । नूनमनेन पथा जीमूत आयात इति तैर्हि मेघात्तोयकणाः पातव्या इति तदनुसरणम् । स्वादादिहृष्टचित्तत्वाद्गजंश्चासौ तैर्न लक्षित इति मार्गोन्नयनम् । किं कृत्वा सूचयिष्यन्तीति चिह्नान्याह । अर्धरूढैः सामिपक्वैः कैसरैर्हरितकपिशं नीलपिङ्गं नीपं कदम्बकुसुमं दृष्ट्वा । तद्धि वर्षासु नवजलपातं विना न जायते । तथाविर्भूतप्रथममुकुला उत्पन्ननवकोरकाः । कुड्मलो मुकुलोऽस्त्रियामित्यमरः । कन्दलीलता अनुकूलं तीरसमीपे दृष्ट्वा समीपार्थेऽव्ययीभावः । ता हि वर्षासु फुल्लन्ति । तथा दग्धारण्येषु निदाघप्लुष्टकाननेषु अधिकसुरभिं गन्धमुर्व्याः पृथिव्या आघ्राय शिङ्घित्वा जलकणपाताद्धि तत्र सौगन्ध्याविर्भावः । जलकणमुच इति मेघविशेषणम् । न तु सारंगविशेषणम् । सारंगा इति शकन्ध्वादिषु पररूपमिति पररूपता ॥ २२ ॥

Having seen the Kadamba-flowers (*nīpam*) greenish-yellow because of filaments (only) half-grown, and the plantain-trees with their first bud manifest (*āvirbhūta*) *in the vicinity of the marshy lands* (*anukaccham*), (also) having smelt the odour of Earth, all the more fragrant in the burnt up forests (*or alternatively, having eaten*, *jagdhvā*, in the forests and smelt the odour of Earth), the deer (*Sāraṅgāḥ*) will indicate the path of you, the showerer of drops of water. 22.

उत्पश्यामि द्रुतमपि सखे मत्प्रियार्थं यियासोः
कालक्षेपं ककुभसुरभौ पर्वते पर्वते ते ।
शुक्लापाङ्गैः सजलनयनैः स्वागतीकृत्य केकाः
प्रत्युद्यातः कथमपि भवान् गन्तुमाशु व्यवस्येत् ॥ २३ ॥

अस्मत्प्रियार्थं त्वरितमपि जिगमिषोस्तव कुसुमसुगन्धौ सर्वत्राद्रौ तवाहं कालक्षेपमुत्पश्याम्युत्प्रेक्षे । कुत इत्याह । यस्मात्प्रियसखैः प्रियमित्रैः शुक्ला-

पाङ्गैर्मयूरैः । शुक्लापाङ्गो मयूरः स्यात् । केकाः स्वागतीकृत्य वाणिभिः स्वागतं कृत्वा प्रत्युद्गत इत्युक्तिप्रत्युक्तिवशात्कालक्षेपः । कीदृशैः सजलनयनैः नवोदकयुक्तैः । अतश्चार्थये त्वामस्मदर्थे कथमपि भवान् गन्तुं व्यवस्येत् । व्यायासं कुर्यात् । अहं नतस्त्वं चोन्नत इति भावः । सजलनयनत्वमत्र चिरेण मित्रालोकनात् । केका वाणी मयूरस्येति अमरः ॥ २३ ॥

I apprehend (there will be) O friend, a delay (*kālakṣepam*) on every mountain, fragrant with kuṭaja (*Kakubha*) flowers, (in the case) of you, desirous though (*api*) of going at even a quicker pace, for doing a favour (*priya*) to me [alternatively for the sake of my darling (priyā)]. Approached for the purpose of reception (*pratyudyātaḥ*), by pecocks (*suklāpāṅga*), with tears (of joy) in their eyes, after having used their cries as words of welcome (*svāgatīkṛtya*), may your honour (*bhavān*) resolve, somehow, to go quickly. 23.

पाण्डुच्छायोपवनवृतयः केतकैः सूचिभिन्नै-
र्नीडारम्भैर्गृहबलिभुजामाकुलग्रामचैत्याः ।
त्वय्यासन्ने परिणतफलश्यामजम्बूवनान्ताः
संपत्स्यन्ते कतिपयदिनस्थायिहंसा दशार्णाः ॥ २४ ॥

पाण्डिति । त्वयि निकटे सति दशार्णाख्या जनपदा एवंविधाः संपत्स्यन्ते भविष्यन्ति । कीदृशाः केतकैः पुष्पैः पाण्डुच्छायाः शुक्लशोभा उपवनवृतय उद्यानकण्ट्यो येषा सितत्वात् केतकानाम् । सूच्या गर्भे कण्टकेन भिन्नैर्विदारितैः । तेषां ह्यन्तस्तां सूचिं भित्वा विनिर्यान्ति । तथा गृहबलिभुजां काकानां नीडारम्भैरालयस्तम्भैराकुलानि व्याकुलानि ग्रामचैत्यानि येषु । वर्षासमयादि पक्षिणो नान्यत्र तिष्ठन्ति । चैत्यं बुद्धालयः । यदि वा महाभोगप्रख्याततमो वनस्पतिश्चैत्यः । तथा फलाना परिणत्या पाकेन श्यामा जम्बूवनान्ता यत्र । कष्यङ्गा [कपित्था !] नीव हि जम्बूफलानि पाकेन श्यामायन्ते । कतिपया-

दिनस्थायिहंसा येषु ते कतिपयदिनस्थायिहंसाः । मेघालोके मेघभयात्ते मानसं गच्छन्तीति भावः ॥ २४ ॥

With you, close at hand, the Daśārṇa Country with the garden-hedges (*upavana vṛtayaḥ*) having their complexion bright (*pāṇḍucchāyāḥ*) due to Ketaka-flowers opened (lit. *bhinna* 'broken') at the tips (*sūchi*) (of their buds) with the holy trees (*caityah*) in villages, crowded with the nest (-building-) activities of the eaters of domestic offering (or worship i. e. of the crows), with the skirts (or regions, *anta*) of Jambū forests dark (also beautiful) through ripe (*pariṇata*) fruit, will have the swans staying (in it) for (only) a few days. 24.

> तेषां दिक्षु प्रथितविदिशालक्षणां राजधानीं
> गत्वा सद्यः फलमविकलं कामुकत्वस्य लब्धा ।
> तीरोपान्तस्तनितसुभगं पास्यसि स्वादुयुक्तं
> सभ्रूभङ्गं मुखमिव पयो वेत्रवत्याश्चलोर्मि ॥ २५ ॥

तेषामिति । तेषां दशार्णानां विदिशाख्यां राजधानीं नृपतिवासयोग्यां नगरीं गत्वा तत्क्षणमविकलं परिपूर्णं कामुकत्वस्य फलं त्वं लब्धा प्राप्स्यसि । कुत इत्याह । यदस्मात् वेत्रवत्याः सरितस्तदेवंविधं पयो जलं पास्यसि । कीदृशं तीरोपान्ते तटनिकटे स्तनितेन पक्षिकूजितेन वा सुभगं सुन्दरं स्वादु रुच्यं चलोर्मि स्खलितवीचि । अत एव सभ्रूभेदेन मुखेन तुल्यमत एव कामिन्यधरपानं वस्तु हि कामिन्याः कुटिलभ्रु वक्त्रं स्वादु पयसि । ऊर्मीणां भ्रुव उपमानम् । स्तनितं भणितस्योपमानम् । यदिति हेतुपदं तदिति परोनिर्देशः । विदिशा शब्दः पृषोदरादिलक्षणम् लब्धेति अनद्यतने लुडन्तः । परावर्ता वेत्रवतीति नदीविशेषेष्वमरः ॥ २५ ॥

Having reached its (lit. their i. e. Daśārṇa's) capital, with its name (*lakṣaṇa*) Vidiśā, known all the quarters over, you will secure (*labdhā*), immediately, the fruit (whole

and) entire (*avikala*) of love-eagerness,—in so far as (*yasmād*), you will drink the sweet water of Vetravati, the waves in it moving, in a manner charming (*subhagam*) through (your) rumbling (*stanita*) near the bank, like the face (of a beautiful lady), sweet (*svādu*), with the knitting of the eye-brow in it, (drunk by the lover) in a manner charming due to words uttered by the lover (coaxingly) in close vicinity. 25.

नीचैराख्यं गिरिमधिवसेस्तत्र विश्रामहेतो-
स्त्वत्सम्पर्कात्पुलकितमिव प्रौढपुष्पैः कदम्बैः ।
यः पण्यस्त्रीरतिपरिमलोद्गारिभिर्नागराणा-
मुद्दामानि प्रथयति शिलावेश्मभिर्यौवनानि ॥ २६ ॥

नीचैराख्यमिति । तत्र विदिशाया नीचैराख्यं गिरिम् । आख्यया नीचं स्वरूपतस्तूच्चमिति भावः । विश्रामार्थं त्वमधिवसेरधितिष्ठेराश्रयेः । कीदृशं प्रौढपुष्पैर्विकसितकुसुमैः कदम्बतरुभिर्हेतुभिस्तव सुहृदः संश्लेषात्पुलकितमिव रोमाञ्चितमिव फुल्लस्य हि कदम्बकुसुमस्य रोमशोभा जायते । केचिन्न्यप्रौढेति पेठुर्मुकुलितत्वाच्च पुलकाकारतामाहुः । यश्चाद्रिर्नागराणां विदग्धानामुद्दामानि प्रचण्डानि यौवनानि तारुण्यानि (शिला ?) वेश्मभिः कन्दरागृहैः प्रथयति ख्यापयति । कीदृशैः पण्यस्त्रीणां गणिकानां परिमलं सुरतमुद्गिरन्तीति तथोक्तैः । नगरविदग्धा हि तत्रागत्य दरीषु वारस्त्रीभिः सह रमन्त इति भावः । विश्रामशब्दः कवीनां प्रमादजः । सुरते स्यात्परिमल इति वैजयन्ती ॥ २६ ॥

There, with the purpose of (giving yourself) a respite, you (should kindly) stay on the mountain 'Nicaih' by name, horripilated as though through your contact, due to its Kadambas (trees) *with their flowers fully grown*, (the mountain) which proclaims the youths of city-bred persons, past all control (*uddāmāni*, lit. unbridled) by its

rock-chambers (*S'ilaves'ma*, or caves), which (latter) disclose (*udgārībhih*) the *amorous sports* (*parimala*=surata) through love (*rati*) (on the part) of harlots (or, perhaps better and simpler, ... 'with its rock-chambers emitting (*udgāri*) the fragrance (*parimala*) of the dalliances *rati*) of the harlots,). 26.

> विश्रान्तः सन्व्रज नगनदीतीरजातानि सिञ्च-
> न्नुद्यानानां नवजलकणैर्यूथिकाजालकानि ।
> गण्डस्वेदापनयनरुजाक्लान्तकर्णोत्पलानां
> छायादानात्क्षणपरिचितः पुष्पलावीमुखानाम् ॥ २७ ॥

विश्रान्तेति । तत्र विश्रान्तः विश्रामयुक्तः सन्ननन्तरं गन्तव्यावशेषं त्वं यायाः गच्छेः । किं कुर्वन् । नगनदी काननदी विशेषो वा तत्कूले भवानि उपवनानां यूथिकाजालकानि । हरिणीगुल्मान्नवजलकणैरुक्षन् सिञ्चन् । पुष्पलावीमुखानां मालाकाराङ्गनानां छायादानाद्धेतोः क्षणमात्रपरिचितः सुहृत्तापापहारात् । कीदृशानां मुखानां कपोलयोर्यः स्वेदो घर्मस्तस्यापनयनेनोत्पुंसनेन या रुजा बाध उपमर्दस्तया क्लान्तकर्णोत्पलानां म्लानश्रवणस्थकुवलयानाम् । रुजात्रोत्पलानामेव । रुजोभङ्गे । असाद्भिदादित्वादङ् । पुष्पाणि लुनन्ति इति पुष्पलावास्तेषां स्त्रियः । लूञ् छेदने । कर्मण्यण् । पुंयोगादाख्यायामिति ङीप् । पुष्पलाव्यः ॥ २७ ॥

Having rested (yourself), proceed, sprinkling with drops of fresh shower (lit. water) the net-works of Jasmine in (lit. of) the gardens grown on the bank of the forest-river, (getting yourself) acquainted, for a while, through the offering of shade, with the faces of flower (–plucking–) girls (*puṣpalāvī*), with lotuses *on their ears faded* on account of the injury (*rujā*) (caused to them) by the wiping off of perspiration (–drops–) on the cheeks. 27.

वक्रः पन्था यदपि भवतः प्रस्थितस्योत्तराशां
सौधोत्सङ्गप्रणयविमुखो मास्म भूरुज्जयिन्याः ॥
विद्युद्दामस्फुरणचकितैस्तत्र पौराङ्गनानां
लोलापाङ्गैर्यदि न रमसे लोचनैर्वञ्चितोऽसि ॥ २८ ॥

वक्रेति । कौबेरीमाशां प्रति तव स्थितस्योज्जयिनीं विशालां प्रति यद्यपि वक्रः पन्था मार्गः कुटिलः तथापि उज्जयिन्याः सौधोत्सङ्गप्रणयविमुखो हर्म्याङ्कोपभोगविमुखो मा भूस्त्वं गच्छेरिति भावः । विशालोज्जयिनी स्वेच्छयाचत्र नागरिकाणां नेत्रविभ्रमैर्यदि न रमसे न क्रीडसे तद् वञ्चितोऽसि । द्रष्टव्यादर्शनात् । कीदृशैर्विद्युद्दामस्फुरणचकितैः श्यामा [शम्पा ?], गुणविलासननस्तैस्तथा लोलापाङ्गैश्चटुलनेत्रपर्यन्तैः । अपाङ्गौ नेत्रयोरन्तावित्यमरः । यदि कामी कामिनीनेत्रविलासादर्शकस्तदा स वञ्चितः ॥ २८ ॥

Even though, for (lit. of) you, started towards the northern direction, the path will be circuitous (lit. *vakra*, 'curved') don't you be averse (*vimukhaḥ māsmabhūḥ*) to an intimate acquaintance (*praṇaya*) with the lap in the form of the top-portions (*utsaṅga*) of the palaces of (Lady) Ujjayini. If you fail to (lit., do not) delight in the citizens' wives' eyes, with their corners (*apāṅga*) tremulous (*lola*), bewildered (or frightened, *cakita*) at the flashing forth (*sphurita*) of streaks (*dāman*) of lightning, (I should unhesitatingly declare,) you are deceived (in life). 28.

वीचिक्षोभस्तनितविहगश्रेणि काञ्चीगुणायाः
संसर्पन्त्याः स्खलितसुभगं दर्शितावर्तनाभेः ।
निर्विन्ध्यायाः पथिभव रसाभ्यन्तरः सन्निपत्य
स्त्रीणामाद्यं प्रणयवचनं विभ्रमो हि प्रियेषु ॥ २९ ॥

इदानीमुज्जयिनीमार्गोपदेशमाह । निर्विन्ध्याख्या नदी तस्याः पथि प्रवाहे सन्निपत्य संश्लिष्य रसान्तरो भव पानीयगर्भः स्या इत्यर्थः ।

अथ च रसाभ्यन्तरः शृङ्गाराविष्टो भवेरिति वक्रोक्तिः । तां कामयेथा इत्यर्थः । कामिनीसाधर्म्यमाह । कीदृश्यास्तस्याः वीचिक्षोभेण कल्लोलकम्पेन स्तनिता कोकूयमाना यासौ विहगश्रेणी पक्षिमाला सैव काञ्चीगुणो रसनादाम यस्यास्तथाभूतायाः स्खलितेन परिलुण्ठनेन सुभगं सुन्दरं संसर्पन्त्या वहन्त्यास्तया दर्शित एव नाभिरावर्तो यस्याः । तस्या आह्वानाभावे कथं मम रागिता युक्तेत्याह । नारीणां विभ्रमो विलास एव हि यस्मात्प्रियेषु प्रणयवचनं प्रार्थनावाक्यं प्रीतिवचो वा । यदालोकवशादङ्गनानां विभ्रमाः प्रवर्तन्ते तैरेवासावभ्यर्थितो भवेत् । साक्षात्तु तासां प्रार्थना लाघवकारिणी अत्र चावर्तनाभिदर्शनादिको विलासः प्रवृत्त एव । स च नायिकया नद्या नायके मेघे कृतमिति सर्वमनवद्यम् । निर्गता विन्ध्यादिति निर्विन्ध्या ॥ २९ ॥

On the way, having come in contact (*sannipatya*) (with the river), do you become filled with water (*rasābhyantaraḥ*) (also punningly, enjoying profoundly the love of) the Nirvindhyā (regarded as a lady, and therefore,) having for her waist-band (*kāñcīguṇa*) rows of swans (*vihaga*) screaming due to the agitation of waves, drawing near (you), in a manner attractive on account of (her) stumbling (through rocks, *skhalita*) (and) showing (her) navel in the form of the eddy (also punningly, navel deep like the eddy). For, in respect of their loved ones (*priyeṣu*), amorous movements (*vibhramaḥ*) on the part of women, (are themselves) the first love request (or affectionate words) (*praṇayavacanam*). 29.

वेणीभूतप्रतनुसलिलासावतीतस्य सिन्धुः
पाण्डुच्छाया तटरुहतरुभ्रंशिभिः जीर्णपर्णैः ।
सौभाग्यं ते सुभग विरहावस्थया व्यञ्जयन्ती
कार्श्यं येन त्यजति विधिना स त्वयैवोपपाद्यः ॥ ३० ॥

वेणीभूतेति । हे सुभग तां निर्विन्ध्यां कार्श्यं कर्तुं येन विधिना प्रकारेण त्यजति स विधिर्भवता त्वयैव संपाद्यो वर्षेस्तत्रैवेति भावः । एवं हि

तोपयोगमान्द्यं कृशा न भवति । यस्मात्कार्श्यंत्यागाय यतस्तवातीतस्य विरहावस्थया सौभाग्यं वाल्लभ्यं व्यञ्जयन्ती कथयन्ती । तथा हि त्वद्विरहेण वेणीभूतं प्रतनुत्वात्सलिलं यस्याः सा । वेणी केशपाशस्तटरूहेभ्यस्तीरजेभ्य-स्तरुभ्यो भ्रष्टैर्जीर्णपर्णैर्जरत्किसलयैः पाण्डुरीभूतां प्रियकराविरहेण हि नारी तनुः पाण्डुश्च भवति ॥ ३० ॥

That measure, by which, O fortunate one, the Sindhu, with her extremely reduced (amount of) water turned into a single braid of hair, with appearance pale on account of dry (*Jīrṇa*) leaves falling (in the stream) from the trees growing on the banks, (and) thus manifesting by the condition of separation, the good luck of you, who would (by the time) have gone past (atīta) (her i. e. Nirvindhyā) would give up her, emaciated condition, (that measure) has to be adopted by just your own self. 30.

प्राप्यावन्तीनुदयनकथाकोविदग्रामवृद्धान्
पूर्वोद्दिष्टामनुसर पुरीं श्रीविशालां विशालाम् ।
स्वल्पीभूते सुचरितफले स्वर्गिणां गां गतानां
शेषैः पुण्यैर्हृतमिव दिवः कान्तिमत्खण्डमेकम् ॥ ३१ ॥

प्राप्येति । ततोवन्तीन् नाम जनपदानासाद्य पूर्वोद्दिष्टां पूर्वोक्तां नगरीम् उज्जयिनीमनुसर गच्छ । कीदृशान्स्तान्—उदयनकथाकोविदग्रामवृद्धान् । वृहत्कथावत्सराजवृत्तान्तप्रवीणचिरन्तनान् तत्र वर्णपीदत्वात् । पुरीं कीदृशीम्-श्रीविशाला लक्ष्मीसमृद्धा विविधाःशाला यस्यास्ताम् । यां चोत्प्रेक्षते दिवः एकं भास्वरं खण्डमिव । स्वर्गैकदेशस्य कलत्रागम इत्याह । स्वर्गिणां पुण्यवतां स्वचरितफले सुकृतफले उपभुक्तत्वादल्पीभूते किञ्चिच्छिष्टे सति गां गतानां भुवं प्राप्तानां पुण्यशेषेणाहृतं भुवमानीतं मूर्तिमत्स्वर्गखण्डमिवेत्यर्थः । अवन्तीनां निवासोवन्तयः ॥ ३१ ॥

Having reached the province of Avantī (*Avantīn*), with old persons in the villages conversant with the (life—)

story of Udyana, move (on, please) to the city Viśālā previously mentioned (*pūrvoddiṣṭām*) (by me,) (and) vast in its splendour (*śrīviśālām*) — a refulgent (*kāntimat*) slice (*khaṇḍa*) of heaven as though, brought per force (*hṛtam*) with the rest of the meritorious deeds of those who enjoyed the possesion of heaven (*svargiṇām*) (but subsequently) returned (lit. went) to the earth (*gām*), the fruit of their (good) acts having become reduced (*svalpībhūte*). 31.

दीर्घीकुर्वन्पटुमदकलं कूजितं सारसानां
प्रत्यूषेषु स्फुटितकमलामोदमैत्रीकषायः ।
यत्र स्त्रीणां हरति सुरतग्लानिमङ्गानुकूलः
सिप्रावातः प्रियतम इव प्रार्थनाचाटुकारः ॥ ३२ ॥

दीर्घीकुर्वन्निति । यत्रोज्जयिन्यां कामिनीनां सिप्रासरिदनिलः सुरतग्लानिं मैहनखेदं हरत्यपास्यति । कीदृशः सारसानां लक्ष्मणानां मदेन मधुरं स्फुटं च कूजितं दीर्घीकुर्वन् प्रसारयन् । तथा प्रभातेषु स्फुटितानि विकसितानि यानि कमलानि तेषामामोदः सौरभं तस्य मैत्र्या संपर्केण कषायः कषायरसयुक्तो भवित इत्यर्थः । अङ्गानुकूलो गात्रसुखकारी शीतलसुरभित्वात् । क इव हरतीत्याह । प्रार्थनया चाटुकारः प्रियकृत् प्रेयान्यथा कामिन्या अङ्गग्लानिमपहरति । सिप्राख्योज्जयिन्या नदी ॥ ३२ ॥

Where (i.e. in the city of Ujjayini) on early mornings (*pratyūṣeṣu*), breeze coming from Siprā river, prolonging (*dīrghīkurvan*) the warblings of Sārasa birds, which (i.e. warbling) is distinct (*paṭu*) and sonorous due to intoxication, and which (i.e. breeze) is astringent (*kaṣaya*) on account of its contact with the fragrance of the fully blown lotuses, and which is favourable to the limbs, like a lover, who uses coaxing words at the time of soliciting (sexual enjoyment), (*prārthanācāṭukāra*), removes the langour of ladies caused by amorous sports. 32.

हारांस्तारांस्तरलगुटिकान्कोटिशः शङ्खशुक्तीः
शष्पश्यामान्मरकतमणीनुन्मयूखप्ररोहान् ।
दृष्ट्वा यस्यां विपणिरचितान् विद्रुमाणां च भङ्गान्
संलक्ष्यन्ते सलिलनिधयस्तोयमात्रावशेषाः ॥ ३३ ॥

हारेति । यस्यां विशालाया कोटिशो वीथिकासु विपणिषु । तारान् शुद्धान्हारान्मुक्तावलीः दृष्ट्वा कोटिशान् तरलगुटिकान् मध्यमणीभूतमहारत्नान् । पुनः शंखशुक्तीः मुक्तास्फोटान् शङ्खांश्च दृष्ट्वा । तथा शष्पश्यामान् नवतृणमनोहरान् मरकतमणीन् गारुडरत्नानि विद्रुमाणा भङ्गान् प्रवालखण्डांश्च दृष्ट्वा । सलिलनिधयःसमुद्रास्तोयमात्रमवशेषो येषा ते सलक्ष्यन्तेनुमीयन्ते इत्यर्थः । इयं रत्नाकरादप्यतिरिक्तसंपत् इति भावः ॥ ३३ ॥

Where (i.e in the city of Ujjayini) on seeing in crores, the pearl-necklaces, lustrous central gems (*gutikān*), conches and shells, emeralds green like young grass (and) sending forth shoots (*praroha*) of rays, and pieces of coral, arranged in market places (*vipaṇi*), the oceans appear to have only water remaining in them. 33.

प्रद्योतस्य प्रियदुहितरं वत्सराजोऽत्र जह्रे
हैमं तालद्रुमवनमभूदत्र तस्यैव राज्ञः ।
अत्रोद्भ्रान्तः किल नलगिरिः स्तम्भमुत्पाट्य दर्पा—
दित्यागन्तून्रमयति जनो यत्र बन्धूनभिज्ञः ॥ ३४ ॥

प्रद्योतस्येति । अत्र प्रदेशे स वत्सराजो वत्सदेशाधीशः उदयनः प्रद्योतनामा तस्य उज्जयिनीनायकस्य दुहितरं पुत्रीं जह्रे जहार । अत्र स्थले तस्यैव राज्ञः प्रद्योतस्य हैमं सौवर्णं तालद्रुमवनमभूत् । अत्र नलगिरिर्नाम मत्तस्तदीयो गजो दर्पात्स्तम्भम् आलानमुत्पाट्य उद्धृत्य उद्भ्रान्त उद्भ्रमणं कृतवान् । किन्तु इत्थंभूताभिः कथाभिरित्यर्थः अभिज्ञः पूर्वोक्तकथाभिज्ञः पूर्वोक्तकथाकोविदो जनः आगन्तून् देशान्तरादागतान्

सितनिगमीत्यादिना उणादिस्तुन् प्रत्ययः बंधून् यत्र विशालायां रमयति विनोदयति । अत्र भाविकालङ्कारः । तदुक्तम्–अतीतानागते यत्र प्रत्यक्षत्वेन लक्ष्यते । अत्यद्भुतार्थकथनाद्भाविकं तदुदाहृतम् इति ॥ ३४ ॥

Where (i. e. in the city of Ujjayinī) people well-versed (in legends) entertain (their) relatives coming on a visit, with the stories like the following (*iti*) :- Here did the Lord of the Vatsas (i.e. *Udayana*) carry away, the darling daughter of Pradyota (king of Ujjayinī). Here, was the golden palm-grove of that very king. Here it is reported (*kila*) that the Nalagiri (elephant), after uprooting the tying post, through pride, wandered about (*udbhrāntah*). 34.

जालोद्गीर्णैरुपचितवपुः केशसंस्कारधूपै–
र्बन्धुप्रीत्या भवनशिखिभिर्दत्तनृत्योपहारः ।
हर्म्येष्वस्याः कुसुमसुरभिष्वध्वखिन्नान्तरात्मा
मुक्त्वा खेदं ललितवनितापादरागाङ्कितेषु ॥ ३५ ॥

जालोद्गीर्णैरिति । जालोद्गीर्णैर्गवाक्षमार्गनिर्गतैः केशसंस्कारधूपैर्वनिता-केशवासनार्थगन्धद्रव्यधूपैरित्यर्थः । उपचितवपुः परिपुष्टशरीरस्त्वं तथा बन्धौ बन्धोरिति वा प्रीत्या बन्धुप्रीत्या भवनशिखिभिर्गृहमयूरैर्दत्तो नृत्यमेवोपहार उपायनं यस्मै स तथोक्तः । ' उपायनमुपग्राह्यमुपहारस्तथोपदा ' इत्यमरः । कुसुमैः । सुरभिषु पुनः ललितवनिताः सुन्दरस्त्रियः । ललितं त्रिषु सुन्दरमिति शब्दार्णवः । तासां पादरागेण लाक्षारसेन अङ्कितेषु चिह्नितेषु । धनिकभवने-ष्वस्या उज्जयिन्या लक्ष्मीं पश्यन् अध्वना अध्वगमनेन यः खेदस्तमपनय दूरीकुरु ॥ ३५ ॥

You, with your soul fatigued by journey, having removed (lit. abandoned) your fatigue, on her (Ujjayini's) mansions, fragrant with flowers, and marked with the red dye of the feet of graceful damsels, your body, being swollen by the perfume (*dhūpa*) of the hair-toilet, issuing out

through the lattice windows, and being greeted with the presents of dances, by the domestic peacocks through friendly affection, (proceed). 35.

> भर्तुःकण्ठच्छविरिति गणैः सादरं वीक्ष्यमाणः
> पुण्यं यायास्त्रिभुवनगुरोर्धाम चण्डीश्वरस्य ।
> धूतोद्यानं कुवलयरजोगन्धिभिर्गन्धवत्या—
> स्तोयक्रीडानिरतयुवतिस्नानतिक्तैर्मरुद्भिः ॥ ३६ ॥

भर्तुरिति । भर्तुः स्वामिनो नीलकण्ठस्य भगवतः कण्ठछविः तत्तुल्यद्योमः इति हेतोर्गणैः प्रमथैः सादर दृश्यमाणः सन् । प्रेयसस्तु सादृश्यादपि प्रियत्वं भवेदिति भावः । त्रिभुवनगुरोस्त्रैलोक्यनाथस्य चण्डीश्वरस्य कात्यायनीवल्लभस्य पुण्यं पावन धाम महाकालाख्य तत्रत्यं स्थानं यायाः गच्छेरिति विध्यर्थे लिङ् । श्रेयस्करत्वात्सर्वथा गन्तव्यमेवेति भावः । कीदृशं मरुद्भिः धूतोद्यानं कम्पितोपवनम् । कीदृशैः कुवलयरजोगन्धिभिः उत्पलरागगन्धवाद्भिः । तया क्रीडानिरतयुवतीनां जलक्रीडाकृता स्रीणा चन्दनादिना सुरभिभिः । कस्या गन्धवत्याः ॥ ३६ ॥

You, being gazed at respectfully by the attendants (of Śiva), as you would be possessing a complexion (*cavi*) similar to the (complexion of) the throat of (their) master; proceed to the auspicious abode of the Lord of Caṇḍi, the master of the three worlds. (The abode) the gardens of which are shaken by the breezes coming from Gandhavatī, bearing sweet smell of the pollen of lotuses, and fragrant (*tikta*) on account of the bath of young damsels, engaged in (*nirata*) water-sports. 36.

> अप्यन्यास्मिञ्जलधर महाकालमासाद्य काले
> स्यातव्यं ते नयनविषयं यावदभ्येति भानुः ।
> कुर्वन्सन्ध्याबलिपटहतां शूलिनः श्लाघनीया-
> मामन्द्राणां फलमविकलं लप्स्यसे गर्जितानाम् ॥ ३७ ॥

१ अत्येति ।

अपीति । हे जलधर अन्यस्मिन्नपि काले संध्यातिरिक्ते महाकालाभिधानं भगवन्तमासाद्य तावत् त्वयास्थितव्यं यावदर्कश्चक्षुर्गोचरतां चक्षुर्दृश्यत्वमुपैति । सन्ध्यासमयपर्यन्तमित्यर्थः । किमर्थमित्याह—शूलिनो महाकालस्य सन्ध्याबल्यर्थे पटहता तूर्यत्वं श्लाघनीयां बिभ्रद्धरत् त्वमामन्द्राणां सर्वमधुराणां गर्जितानां परिपूर्णं फलं प्राप्स्यसि । देवानां बलिकाले ढक्कापटहादिवाद्यैर्भाव्यम् । तत्र तु भवद्ध्वनितान्येव पटहीभविष्यन्ति । तस्मात्स्थार्थे स्थातव्यम् । ते इति कृत्यानां कर्तरि वा ॥ ३७ ॥

Though reaching (*āsādya*, lit., having reached) Mahākāla, at any other time (than morning) O cloud, you should stay (there) till the sun becomes (*abhyeti*) the object of the eye. (There) performing the laudable function of a drum (*paṭahatā*), at the twilight-worship (*sandhyābali*), you would realize the complete fruit of your sweet (*āmandra*) thunderings. 37.

पादन्यासक्वणितरशनास्तत्र लीलावधूतै-
रत्नच्छायाखचितवलिभिश्चामरैः क्लान्तहस्ताः ।
वेश्यास्त्वत्तो नखपदसुखान् प्राप्य वर्षाग्रबिन्दू-
नामोक्ष्यन्ते त्वयि मधुकरश्रेणिदीर्घान्कटाक्षान् ॥ ३८ ॥

पादन्यासेति । तत्र महाकालधाम्नि वेश्या भगवद्रागिकास्त्वत्तो भवत्सकाशान्नखपदसुखकरान् वर्षाग्रबिन्दून् प्रथमजलकणानासाद्य प्रीतिवशात् त्वयि भ्रमरवर्गपृथुकान्कटाक्षान्मोक्ष्यन्ति । कीदृश्यस्ताः पादन्यासेन क्वणितरशनारणन्मेखलास्तथा विलासचलितैर्बालव्यजनैः खिद्यमानकरा इति सौकुमार्योक्तिः । ता हि देवं वीजयन्त्यः सेवन्ते । कीदृशैस्तैः रत्नच्छायया खचिता प्रकटीकृता येन उदरलेखा यैः तासां हि वासोऽवगुण्ठितानां चामरमणिमाला सम्पर्कात् प्रकटीभवन्ति ॥ ३८ ॥

There, on receiving from you, the first drops, (*agrabindu*) of rain, agreeable to the nail-marks (on their

bodies), the dancing damsels, who have their girdles, jingling (*kvaṇita*) on account of movements of feet, (and) whose hands are wearied due to the chowries, that are waved gracefully, (and) which (i. e. *chowries*) have revealed (*khacita*) the folds (*bali*) (on the bellies of these damsels), by the lustre of the gems, would direct at you the wanton glances, long like a row of bees. 38.

पश्चादुच्चैर्भुजतरुवनं मण्डलेनाभिलीनः
सान्ध्यं तेजोभिनवजपापुष्परक्तं दधानः ।
नृत्यारम्भे हर पशुपतेरार्द्रनागाजिनेच्छां
शान्तोद्वेगस्तिमितनयनं दृष्टभक्तिर्भवान्या ॥ ३९ ॥

पश्चेति । पश्चादनन्तरं पशुपतेः शम्भोर्नृत्यारम्भ आर्द्रगजाजिनेच्छां रुधिर-स्रवगजचर्माभिलाषं हर नाशय तव तन्निभत्वात् । तथाहि—कीदृशस्त्वमुच्चैरुन्नतं भुजतरुवनं दोर्द्रुमषण्डमण्डले (न) तिर्यगभिलीनः संभितस्तथा अभिनवजपापुष्पवल्लोहितं सान्ध्यं तेजो बिभ्रत् । एवं च नवगजाजिनकाङ्क्षा-हरणम् । भवान्या दृष्टभक्तिरालोकितत्वंविघसेवनः कथं विद्युन्मेघाभावाच्छा-न्तोद्वेगानि निवृत्तखेदानि अत एव स्तिमितानि नयनानि यत्र दर्शने ॥३९॥

Afterwards, at the beginning of (Śiva's) dance, embracing (*abhilīnaḥ*) slantingly (*maṇḍalena*) the lofty forest of his tree-like arms, (and) assuming (*dadhānaḥ*) the twilight lustre, red like the fresh japā flower, satisfy (lit. remove) the desire of Paśupati for the wet elephant-skin; while your devotion is being marked by Bhavānī with steady (*stimita*) eyes (as they are) free from fear (*śāntodvegaḥ*) of (lightning). 39.

गच्छन्तीनां रमणवसतिं योषितां तत्र नक्तं
रुद्धालोके नरपतिपथे सूचिभेद्यैस्तमोभिः ।

सौदामिन्या कनकनिकषस्निग्धया दर्शयोर्वीं
तोयोत्सर्गस्तनितमुखरो मा स्म भूर्विक्लवास्ताः ॥ ४० ॥

गच्छन्तीति । तत्रोज्जयिन्यामभिसारिकाणां सौदामिन्या तडिता राजमार्गं दर्शय । यतो नक्तं रात्रौ प्रियतमावसतिं व्रजन्तीनामत्र एवातिघनत्वात्सूच्या भेद्यैस्तमोभिः रुद्धालोके रुद्धप्रकाशे पथि । कीदृश्या कनकनिकषवत्सुवर्णघर्षणवत्स्निग्धयोज्ज्वलया । एवं च कृत्वा तोयोत्सर्गार्थं स्तनितेन गर्जिताडम्बरेण मुखरः सशब्दो मा भूर्यतस्ता योषिद्भावात् कातराः त्रस्नवः ॥४०॥

There, at night, when the light (*āloka*) on the royal road is impeded (*ruddha*) by darkness, penetrable (only) with a needle; illumine (*darśaya*) the path (*urvīm*) for the damsels going to the residence of their lovers, with (thy) lightning, brilliant (*snigdha*) like the golden streak on a touch-stone (*nikaṣa*). Do not be noisy (*mukhara*) with (your) thundering for the sake of discharge of water, for they are timid (*viklava*). 40.

तां कस्याञ्चिद्भवनवलभौ सुप्तपारावतायां
नीत्वा रात्रिं चिरविलसनात्खिन्नविद्युत्कलत्रः ।
दृष्टे सूर्ये पुनरपि भवान्वाहयेदध्वशेषं
मन्दायन्ते न खलु सुहृदामभ्युपेतार्थकृत्याः ॥ ४१ ॥

तामिति । तां पूर्वोक्तां रात्रिं कस्यामपि भवनवलभौ गृहोपरिपुरे नीत्वातिवाह्य ततः सूर्योदये दृष्टेऽपि भवान् मार्गमवशिष्टं वाहयेदुल्लङ्घयेत् । यस्मान्मित्राणां यैरर्थकृत्यं प्रयोजनम् अभ्युपेतमङ्गीकृतं ते न मन्दायन्ते खलु । नैवालसा भवन्ति । कीदृश्यां वलभौ सुप्ताः पारावताः कपोतविशेषा यत्र । ते हि कण्ठरवश्रवणार्थं नागरिकैः गृहे धार्यन्ते । त्वं कीदृशः चिरं विलसनात् खिन्नं विद्युदेव कलत्रं यस्य सः । अत एव वलभौ विश्रामणम् । अमन्दो मन्दो भवति मन्दायते इत्यादित्वादङ् । अर्थश्चासौ कृत्यमर्थकृत्यमर्थः प्रयोजनमवश्यकार्यत्वाच्चास्य कृत्यत्वम् ॥ ४१ ॥

(You) with lightning, your consort, fatigued by constant playing (*vilasana*), having passed that night on some turret (*valabhi*) of a house, where pigeons sleep, proceed once again on the rest of (your) journey, when the sun is seen. (For), verily those who have accepted (*abhyupeta*) a mission (*arthakṛtya*) for (their) friends, do not tarry. 41.

तस्मिन्काले नयनसलिलं योषितां खण्डितानां
शान्तिं नेयं प्रणयिभिरतो वर्त्म भानोस्त्यजाशु ।
प्रालेयास्रं कमलवदनात्सोऽपि हर्तुं नलिन्याः
प्रत्यावृत्तस्त्वयि कररुधि स्यादनल्पाभ्यसूयः ॥ ४२ ॥

तस्मिन्निति । अतः कारणाद्भानोः सूर्यस्य वर्त्म मार्गं त्यज माच्छादके भूरित्यर्थः । यतस्तस्मिन्काले प्रभाताख्ये खण्डितानां विप्रलब्धानामङ्गनानां प्रियैरागत्य अस्तु नेत्रजलं शमनीयम् । यदि त्वमस्य पटनिभो भवसि तदालोकनपाटवाभावात् निद्राशङ्कयानागमनं स्यादिति वर्त्म भानोस्त्यज । किं च सोऽपि भानुः खण्डितायाः कमलिन्याः प्रियायाः कमलादेव वदनात्प्रालेयमवश्यायमेवाश्रु हर्तुं शमयितुं प्रत्यावृत्तः प्रत्यागतः । तेनापि पद्मिन्याः प्रार्थना कार्येत्यर्थः अतस्त्वयि कररुधि कररोधकेनल्पाभ्यसूयो भवेत् त्वयि महान्तं रोषं भावयेत् । यस्य हि प्रिया प्रार्थनायमानस्य यः करमवष्टम्भनीयात् तस्य तत्र मन्युर्भवति निद्राकषायमुकुलीकृतेत्यादि ॥ ४२ ॥

Quickly (*āsu*) quit the path of the sun, for at that time (i. e. at sunrise) the tears (lit. water in the eyes) of betrayed ladies (*khaṇḍitā*)are to be wiped off (*sāntim neyam*) by their lovers. He (sun) also has returned to remove the tears in the form of dew (*prāleya*) from the lotus face of the lotus-plant, (and) would be mightily (*analpa*) angry towards you, the obstructor of rays (*kararudhi*). 42.

गम्भीरायाः पयसि सरितश्चेतसीव प्रसन्ने
छायात्मापि प्रकृतिसुभगो लप्स्यते ते प्रवेशम् ।

तस्मादस्याः कुमुदविशदान्यर्हसि त्वं न धैर्या-
न्मोघीकर्तुं चपलशफरोद्वर्तनप्रेक्षितानि ॥ ४३ ॥

गम्भीराया इति । गम्भीराख्यायाः सरितः पयसि ते तव स्वभावस्वच्छा-यारूपोऽप्यात्मा प्रतिबिंबरूपश्चेतसीव प्रवेशं लप्स्यते । तस्मात्कारणादस्या नद्याः कैरवसितानि चपलशफरोद्वर्तनप्रेक्षितानि कम्पमानमीनस्फुरितावलोकितानि धैर्यात् गाम्भीर्यात् मोघीकर्तुं वन्ध्यायितुं नार्हसि ततो मा गम इत्यर्थः। गमनात् हि तानि निष्फलानि स्युः । यश्च नागरः स प्रेयस्यां वीक्ष्यमाणाया विलम्बते स हि तस्याश्चेतसि प्रविष्टस्तद्वल्लभमर्मीति भावः । प्रेष्ठी तु शफरी द्वयोरिति कोशकारः ॥ ४३ ॥

Yourself, handsome by nature, would get an access, in the form of (your) reflection to the transparent (*prasanna*) water of the river Gambhīrā, as in a pure (*prasanna*) heart. Hence it does not behove you, to render futile through *rudeness the glances (of that river) in the form of brisk* springing up of Śaphara (fish) bright (*visada*) as the lotuses. 43.

तस्याः किंचित्करधृतमिव प्राप्तवानीरशाखं
हृत्वा नीलं सलिलवसनं मुक्तरोधोनितम्बम् ।
प्रस्थानं ते कथमपि सखे लम्बमानस्य भावि
ज्ञातास्वादो विपुलजघनां को विहातुं समर्थः ॥ ४४ ॥

तस्याः किंचिदिति । तस्या गम्भीराया नीलं सलिलमेव वसनमम्बरं पान-व्याजात् हृत्वास्य तव लम्बमानस्य जलधरमुकुरत्वात् तत्रैव तिष्ठतः प्रस्थानं कथमपि भावि प्रयाणं कथमपि भविष्यति । यस्माद्यो ज्ञातास्वादोऽनुभूतरसः विपुलजघना पृथुलतीरां पृथुनितम्बां युवतिं च कस्त्यक्तुं समर्थः । त्वं पानीय-पानाद्विदितास्वादः सा च विपुलजघना । कीदृशं सलिलवसनं लब्धवा-नीरशाखा वेतसशाखा । वानीरशाखाश्लिष्टमित्यर्थः । प्राप्तावान्ते च

द्वितीयया । प्राप्ता वानीरशाखा येनेति बहुव्रीहिर्विशेषणं । अतश्च लम्बते करधृतमिव हस्तावष्टब्धं यथानुक्तं हस्तौ हि कामिनो नार्यः कराभ्यां रुन्धन्ति नीलं हरितं श्रीष्मेत्पन्नादतश्च हरणान्मुक्तमुत्सृष्टं रोधस्तीरमेव नितम्बो येन यदप्यम्बरं ह्रियते तन्मुक्तनितम्बं भवति भविष्यतीति भावः ॥ ४४ ॥

O Friend, the departure (*prasthāna*) of you, lingering (*lambamāna* lit. hanging down) after having removed, the blue watery garment of her (of the river), which (i. e. garment) has slipped off from the hips in the form of banks (*rodhas*), which has reached the branches of reeds (*vānīra*), and which is, as it were, held up slightly by the band, would be with great difficulty. For, who, that has once relished the pleasure (of love-enjoyment), would be able to abandon a lady with spacious hips? (or with another reading, decidely a better one, विवृतजघना a lady with exposed hips). 44.

त्वन्निष्यन्दोच्छ्वसितवसुधागन्धसंपर्कपुण्यः
स्रोतोरन्ध्रध्वनितसुभगं दन्तिभिः पीयमानः ।
नीचैर्वास्यत्युपजिगमिषोर्देवपूर्वं गिरिं ते
शीतो वायुः परिणमयिता काननोदुम्बराणाम् ॥ ४५ ॥

त्वन्निष्यन्देति । ततो देवगिरिमुपजिगमिषोर्विदाशेस्तव स तुषारः पवनो नीचैर्यास्यति मुकुरं गमिष्यति । कीदृशः तव निष्यन्देन तोयमोक्षणोच्छ्वसिता विकसिता द्रविता याशौ वसुधा भूमिस्तस्या गन्धसम्पर्केण सौरभव्यतिकरेण पुण्यो मनोज्ञः तथा सौख्याद्दन्तिभिर्द्विपैः पीयमानः । कथम् स्रोतोरन्ध्रं करविवरं तस्य ध्वनितं सीत्कारस्तेन सुभगं रम्यं सशब्दीकृतमित्यर्थः । सुषिरे हि वातप्रवेशादधिको ध्वनिर्भवति । स्रोतः करः करिणः । यथा प्राप्तप्रेतस्रोत घान्तः क्षतेनेति भावस्य । पुनः कीदृशो वायुः कानने उदुम्बराणामुदुम्बरफलानां परिणमयिता पाचयिता । तद्वशात् पाकोत्तरेत्तेसेषामिति भावः ॥४५॥

The cool wind would gently blow you, desirous of approaching Devagiri [lit. *giri* with (the word) *Deva* preceding it], (the wind that is pleasant on account of its contact with the aroma of the earth, pleased (*ucchvasita*) with thy showers (*nisyanda*) (and) which is being drunk by the elephants in a manner agreeable due to the sound in the hollow (*randhra*) of their trunks, (*srota*) (and) which is the ripener (*parināmayitā*) of forest-fig-fruits. 45.

तत्र स्कन्दं नियतवसतिं पुष्पमेघीकृतात्मा
पुष्पासारैः स्नपयतु भवान्व्योमगङ्गाजलार्द्रैः ।
रक्षाहेतोर्नवशशिभृता वासवीनां चमूना-
मत्यादित्यं हुतवहमुखे संभृतं तद्धि तेजः ॥ ४६ ॥

तत्रेति । तत्र देवगिरौ सन्निहितं कुमारं त्वं सुरसरिदुदकसरसैः । कुसुमैः पुष्पमेघीकृतात्मत्वात्स्नपयेः पूजयेः यस्माद्वासवीनां चमूनामैन्द्रीणां सेनानां रक्षार्थं ते नवशशिभृता चन्द्रमौलिनात्यादित्यं सूर्यादप्यधिकं तत्तेजो वीर्यं सभृतं क्षितम् । असुरोपद्रुतसुररक्षार्थं हि कार्तिकेयो हरेण गौर्यो जनित इत्यागमः । तच्च शुक्रं स्वस्थानचलितमग्निना पीतममृत् । वासवीनामिति दुर्लभः प्रयोगः । वृद्धाच्छेनाणो बाधित्वात् । अतिक्रान्त आदित्यो येन तत् अत्यादित्यम् । स्नपयत्विति ग्लास्नावनुवेमाञ्चेति ह्रस्वः ॥ ४६ ॥

Your honour, with your soul in the form of a flowery cloud, should worship (*snapayatu* lit. bathe) with showers of flowers, moist on account of the waters of celestial Ganges, Skanda who dwells always there (i. e. on Devagiri). For, Skanda is the sun-surpassing (*atyādityam*) lustre, deposited (*sambhṛtam*) in the mouth of fire (lit. carrier of oblations) by the bearer of young moon (i.e. Śiva), for the protection of Indra's armies. 46.

ज्योतिर्लेखावलयि गलितं यस्य बर्हं भवानी
पुत्रप्रेम्णा कुवलयपदप्रापि कर्णे करोति ।

धौतापाङ्गं हरशशिरुचा पावकेस्तं मयूरं
पश्चादद्रिग्रहणगुरुभिर्गर्जितैर्नर्तयेथाः ॥ ४७ ॥

ज्योतिर्लेखेति । पावकेः स्कन्दस्य तं वाहनं मयूरं गर्जितैर्नर्तयेथाः लास्यं कारयेथाः । जलदरवनिशमनाद्धि बर्हिणो नृत्यम् । 'तम्' इत्युक्तं कं 'तम्' इत्याह । यस्य गलितं भ्रष्टं बर्हं पत्रं गौरी पुत्रप्रीत्या कर्णे करोति अवतंसीकुरुते । तच्च कुवलयपदप्रापि उत्पलस्थानारूढम् । ज्योतिर्लेखावलयं तेजो राजिमण्डलं विद्यते यस्य तत्तथोक्तम् । हरशशिरुचा शिवचन्द्रिकया धौतापाङ्गं क्षालितनेत्रान्तम् । गर्जितैः कीदृशैरद्रिग्रहणगुरुभिः पर्वतप्रतिध्वनिभिरद्रिग्रहण-ग्रहेन कर्तृषष्ठीसमासः । न पादर्मात्स्यादिनात्मनेपदम् ॥ ४७ ॥

Afterwards, cause the peacock of the son of Agni (i. e. *Skanda*) to dance, with your thunderings, intensified by the echoes in mountain (lit. by being received by the mountain), (the peacock) the corners of whose eyes are whitened by the lustre of the moon (on the head of) Śiva, and whose moulted (*galitam*) plume (*barham*) encircled by lines of lustre, and which (plume) occupies the seat of lotus, Bhavānī places on her ear, through her affection for (her) son (i. e. Skanda). 47.

आराध्यैवं शरवणभुवं देवमुल्लङ्घिताध्वा
सिद्धद्वन्द्वैर्जलकणभयाद्वीणिभिर्मुक्तमार्गः ।
व्यालम्बेथाः सुरभितनयालम्भजां मानयिष्यन्
स्रोतोमूर्त्या भुवि परिणतां रन्तिदेवस्य कीर्तिम् ॥ ४८ ॥

आराध्येति । शरवणभुवं कुमारमेवं पुष्पासारैः स्नपनादिप्रकारेणाराध्य किंचिच्चाध्वानमतिक्रम्य राज्ञः कीर्तिं चर्मण्वत्याख्यां मानयिष्यन् पूजयितुं व्यालम्बेथाः अधो गच्छेः । कीदृशीं— सुरभेस्तनया गावस्तासामालम्भनं प्रोक्षणं ततो जाता प्रसूता भुवि च स्रोतोमूर्त्या प्रवाहरूपेण परिणता रूपान्तरं गता तेन हि नृपेण क्रतुष्वतिबहीयः रणे सुगावः ईश्वरिता यासां रुधिर-

चर्मण्वतीं संज्ञेत्यागमः त्वं कीदृशः सिद्धमिथुनैस्तोयबिन्दुत्रासान्मुक्तमार्गः परिहृतमार्गः । यतो वीणिभिर्वल्लकीहस्तैः । तन्त्री हि जलार्द्रा विस्वरा भवति । अत्रेदमाह वीर्यं सोढुमक्षमया गङ्गया शरवणे त्यक्तमित्यतः शरजन्मं स्कन्दस्य । प्रनिरन्त इत्यादिना णत्वम् ॥ ४८ ॥

Having thus attended upon the god, born in the thickets of reeds (i. e. Skanda) (and) having traversed the path, *you should linger, being desirous of honouring Rantideva's* glory arising from the immolation (*ālambha*) of the daughters of Surabhi (i. e. cows), and (the glory) transformed on the earth in the form of a current (i. e. river Carmaṇvatī); your path being cleared (lit. left) by the pairs of Siddhas, with lutes in their hands, due to fear of drops of water (damaging their lutes.). 48.

> त्वय्यादातुं जलमवनते शार्ङ्गिणो वर्णचौरे
> तस्याः सिन्धोः पृथुमपि तनुं दूरभावात्प्रवाहम् ।
> प्रेक्षिष्यन्ते गगनगतयो दूरमावर्ज्य दृष्टी-
> रेकं मुक्तागुणमिव भुवः स्थूलमध्येन्द्रनीलम् ॥ ४९ ॥

त्वयीति । त्वयि तोयं ग्रहीतुमवनते लम्बमाने सति तस्याः सिन्धोश्चर्मण्वत्याः प्रवाहं सिद्धास्त्वा नभश्चराश्चर्मंपि दूरमत्यर्थमावर्ज्य निक्षिप्य कौतुकाद्द्रक्ष्यन्ति । यतो भुवः स्थूलमध्येन्द्रनीलमेकं मुक्तागुणमिव मौक्तिकदामेव । स्रोतसो मुक्तागुणत्वादम्बुदस्य च महानीलनिभत्वात् । कीदृशं प्रवाहं पृथुमपि तनुं स्वल्पम् । कुतो दूरभावात् विप्रकर्षात् । दूराद्धि महदपि स्वल्पं दृश्यते । अतश्च गुणसारूप्यम् । त्वयि कीदृशि–सजलत्वात् कृष्णवर्णचौरे । एवेनेन्द्रनीलनिभत्वमुक्तम् ॥ ४९ ॥

While you, the stealer of the hue of the bow-weilder (*i.e. Kṛṣṇa*) *would be bending down to take water* (of that river), the sky-movers, casting their glances deeply (*dūram*), would look upon the stream of that river (appear-

ing) small due to distance, though (in reality) broad, as one pearl-necklace of (the Lady) Earth with a prominent (*sthūla*) sapphire in the middle. 49.

तामुत्तीर्य व्रज परिचितभ्रूलताविभ्रमाणां
पक्ष्मोत्पातादुपरि विलसत्कृष्णशारप्रभाणाम् ।
कुन्दक्षेपानुगमधुकरश्रीमुषामात्मबिम्बं
पात्रीकुर्वन्दशपुरवधूनेत्रकौतूहलानाम् ॥ ५० ॥

तामिति । तां चर्मण्वतीमतीत्य दशपुराख्ये नगरे युवतिनयनकौतूहलानामात्मानं पात्रीकुर्वन्नेत्रविषये नयनविषये (न ?) पुरनिकटेन याहि । यथा तन्नागरिकास्त्वामीक्षेरन्नित्यर्थः । कीदृशानां नागरिकत्वात् परिचिता अभ्यस्ता भ्रूलताविलासा येषां त्वदालोकात्पक्ष्मोत्क्षेपणेनोपरि विलसन्ती कृष्णशारप्रभा येषामतश्च कुन्दकुसुमस्य यः क्षेपः प्रेरणं तस्यानुगा अनुयायिनो ये भ्रमरास्तेषां श्रियं शोभां हरन्तीति तेषाम् । कुन्दानां सितत्वादलीनां कालत्वाच्च । यद्यपि कुतूहलविशेषणान्येतानि तथापि वस्तुबलात् तद्वतां नेत्राणामेव एते गुणाः ॥ ५० ॥

Having crossed (that river), proceed, making yourself (*ātmabimbam*) the object (*pātrīkurvan*) of the curiousities (*kautūhalānām*) of the eyes of Daśarupa damsels, who are well-versed in the sports (*vibhrama*) of the creeper-like eye-brows (the eyes) that possess dark (*kṛṣṇa*) and variegated (*śāra*) lustre, glittering above, due to the uplifting (*utpāta*) of eye-lashes (*pakṣman*) (and hence) resembling (lit. robbing) the beauty of bees following the movement (*kṣepa*) of Kunda flowers. 50.

ब्रह्मावर्तं जनपदमदथ्छायया गाहमानः
क्षेत्रं क्षत्रप्रधनपिशुनं कौरवं तद्भजेथाः ।
राजन्यानां शितशरशतैर्यत्र गाण्डीवधन्वा
धारापातैस्त्वमिव कमलान्यभ्यवर्षन्मुखानि ॥ ५१ ॥

ब्रह्मावर्तमिति । ततो ब्रह्मावर्ताख्यं जनपदविशेषमवश्छायया प्रतिबिम्बेन सं (स) पृक्तस्त्वं कुरुक्षेत्रं यायाः । कीदृशं– क्षत्रप्रधनपिशुनं राजन्यक-समरसूचकमद्यापि शरशकलाद्यालोकनात् । यत्र च क्षत्रियाणा-तीक्ष्णशरशतैर्जुनो वदनानि अभ्यवर्षत् संयुक्षयामास निर्मरीचकार । मवा-निव (जरसाद्गृष्टि ? जलवृष्टिभि) नलिनानि । इति शरशाहुल्यकथनम् । गाण्डीवं धनुर्यस्येति । वा सज्ञायामित्यनेनानङ् । गाण्ड्यजगात्संज्ञायामिति मत्वर्थीयो वप्रत्ययः ॥ ५१ ॥

Touching (*gāhamānah*) the country of Brahmāvarta, with your shadow below, repair to the regions of the Kurus indicative (*pisunam*) of the great battle (that took place) amongst the kṣatriyas, where the wielder of the Gārḍiva bow (i. e. *Arjuna*) showered the faces of the kings, with thousands of sharp arrows, (exactly in the same manner) as you do the lotuses with torrents of streams (*dhārāpātaih*). 51-

हित्वा हालामभिमतरसां रेवतीलोचनाङ्कां
बन्धुप्रीत्या समरविमुखो लाङ्गली याः सिषेवे ।
कृत्वा तासामभिगममपां सौम्य सारस्वतीना-
मन्तःशुद्धस्त्वमपि भविता वर्णमात्रेण कृष्णः ॥ ५२ ॥

हित्वेति । हे सौम्यदर्शन तासा सारस्वतीनामपामभिगमं सेवनं विधाय निश्चेननस्त्वमपि । अन्तःस्वच्छोऽभ्यन्तरनिर्मलो भविता भविष्यसि । केवलं वर्णमात्रेण कृष्णः काल इति महापुण्योक्तिरथच वस्तुभाव एवैष यन्मेघाना पानीयपानाद्वहिः कृष्णत्वमिति । तासामित्युक्तं कासामित्याह या अपो लाङ्गली हलधरो हाला सुरा हित्वा ('ऽपेक्ष्य?' or उपेक्ष्य ?) सिषेवे भेजे । बन्धूनां कुरुपाण्डवाना प्रीत्या वैमुख्यरक्षया सहितैर्योद्धमर्थितो द्वयेपि मे बान्धवास्तत्कुत्र मजामीति वेदम त्यक्त्वा सारस्वततीर्थयात्रामकरोत् । हलायुधेन तीर्थसेवने नियमग्रहणं प्रतिपाद्यते । कीदृशीं हालाम् अभिमतरसामिष्टास्वादाम् । स हि सुराप्रियः रेवती तद्भार्या तस्या लोचनेङ्क-

श्रिहं प्रतिबिम्बत्वाद्यस्याः भवितेत्यनन्त (तृजन्तः) । सोम एव सौम्यः । शारादिभ्योऽण् ॥ ५२ ॥

O gentle one, after making use (*abhigama*) of the waters of Saraswati, you would be pure inwardly, though dark in mere complexion (the waters of Saraswati) which the bearer of plough (*lāṅgali* i. e. Balarāma) who was averse to battle, out of regard for his relatives, resorted to, after abandoning wine (*Hālām*) of agreeable flavour and which (i. e. wine) bore the mark (due, to reflection) of Revati's eyes. 52.

> तस्माद्गच्छेरनुकनखलं शैलराजावतीर्णां
> जह्नोः कन्यां सगरतनयस्वर्गसोपानपङ्क्तिम् ।
> गौरीवक्त्रभ्रुकुटिरचनां या विहस्येव फेनैः
> शम्भोः केशग्रहणमकरोदिन्दुलग्नोर्मिहस्ता ॥ ५३ ॥

तस्माद्गच्छेरिति । तस्मात्सरस्वतीदेशादनुकनखलं कनखलतीर्थसमीपे हिमवतः प्रसूता जाह्नवीं यायाः । कीदृशीम्– सगरात्मजाना षष्टिसहस्रसंख्याना स्वर्गसोपानपङ्क्तिं मुक्तिनिःश्रेणिमालां तत्प्राप्तावुपायत्वात् । तेहि कपिलेन रोषाद्दग्धा भागीरथावतारितया भागीरथ्या प्लावितभस्मानस्त्रिदिवमापुः । या च देवी भुवमवतरन्ती गौरीवक्त्रभ्रुकुटिरचनां डिण्डिरैरुपहस्येव सपत्नीव शम्भोः केशग्रहणमकरोदिति युवतिधर्मारोपः । इन्दौ लग्ना ऊर्मय एव हस्ता यस्याः सा । करेण हि केशग्रहणं क्रियते । मत्सेनिर्घोवमानया केशा गृह्यन्ते इति गौर्या भ्रुकुटिबन्धः । केशेषु धारणाद्गङ्गायाः केशग्राहित्वम् । सा हि स्वर्गात्पतन्ती हरेण जटाग्रे धृतेत्याम्नायः ॥ ५३ ॥

Thence you proceed, by the side (*anu*) of Kanakhala to the daughter of Jahnu (i. e. Ganges) descended from the lord of mountains (and a veritable) flight of steps (leading to) heaven the sons of Sagara; (and) who as though (*iva*) having laughed with her foam, at the knitting of the eyebrow on the face of Gauri, seized the hair of Śambhū with

her hand in the form of wave (*ūrmi*) touching (*lagna*) the moon. 53.

तस्याः पातुं सुरगज इव व्योम्नि पूर्वार्धलम्बी
त्वं चेदच्छस्फटिकविशदं तर्कयेस्तिर्यगम्भः ।
संसर्पन्त्या सपदि भवतः स्रोतसि च्छायया सा
स्यादस्थानोपगतयमुनासङ्गमेनाभिरामा ॥ ५४ ॥

तस्या इति । तस्या जाह्नव्या अमलस्फटिकधवलमुदकं त्वं पातुं चेत् तर्कयेः पश्येः प्रवाहे संसर्पन्त्या भवतच्छायया कान्त्या सपदि तत्क्षणं सा गङ्गा अस्थानोपगतयमुनासङ्गमेनाभिरामा स्यात्— प्रयागादन्यत्रापि कालिन्दीसमागमो भवेदया । त्वत्प्रतिबिम्बस्य यमुनाकारत्वात् । कीदृशस्त्वं सुरगज इवैरावणवन्नभसि पूर्वार्धेणोत्तरभागेन लम्बते यः स पूर्वार्धलम्बी ॥ ५४ ॥

Should (*chet*) you, with the fore-part of your (body) hanging in the sky, like Indra's elephant, intend (*tarkayeh*) to drink obliquely her (i. e. of the Ganges) water, clear like pure crystal, she (i. e. Ganges) on occount of your shadow moving on the stream, at once (would look) charming, as if she had been in confluence with the Yamunā at a place other than Prayāga (*asthāna*). 54.

आसीनानां सुरभितशिलं नाभिगन्धैर्मृगाणां
तस्या एव प्रभवमचलं प्राप्य गौरं तुषारैः ।
वक्ष्यस्यध्वश्रमविनयने तस्य शृङ्गे निषण्णः
शोभां शुभ्रत्रिनयनवृषोत्खातपङ्कोपमेयाम् ॥ ५५ ॥

आसीनानामिति । तस्या एव नद्याः प्रभवमचलं जनकमद्रिं हिमवन्तमासाद्य तदीयशिखरस्थितस्त्वं हरवृषभशिरोविदारितसदृशीं मनोहरां शोभां वहपसि धारयसि तस्य वृषभनिभत्वात्तस्य कालङ्कत्वात् । कीदृशमचलं मृगाणां कस्तूरिकाकुरङ्गानामुपविष्टानां नाभिगन्धैः सुगन्धीकृतशिलं तुषारैर्गौरीहासगौरं शुभम् । तुहिनशीतलत्वाच्च शृङ्गस्य मार्गखेदनिवर्तकत्वम् । प्रभवत्यस्मादिति प्रभवः ॥ ५५ ॥

On reaching the mountain, the source of the same (river) (and which i. e. the mountain) is white with snow, (and) the stone-slabs of which are rendered fragrant, by the perfume of the navels of the deer, seated there, you resting on its peak, capable of removing the fatigue of journey, would assume a beauty, comparable to the mud dug up by the white bull of the three-eyed god (i. e. Śiva). 55.

तं चेद्वायौ वहति सरलस्कन्धसङ्घट्टजन्मा
बाधेतोल्काक्षपितचमरीवालभारो दवाग्निः ।
अर्हस्येनं शमयितुमलं वारिधारासहस्रै-
रापन्नार्तिप्रशमनफलाः संपदो ह्युत्तमानाम् ॥ ५६ ॥

तं चेदिति । तं नगं यदि दावानलो बाधेत । तदैनमग्निं त्वमासारेण वेगवद्वर्षणेन निर्वापयितुमर्हसि । यतो महतामृद्धय आपन्नार्तिप्रशमनफलाः । यदि ह्यार्तानामापन्न विनाश्यते तर्कि समृद्धया प्रयोजनम् । कीदृशो दवाग्निः वाते वहति सति सरलस्कन्धसङ्घट्टजन्मा देवदारुवृक्षपिसंयोगसमुत्थितः । तरुसङ्घट्टवशात् हि दावानलो जायते । तथोल्काभिर्ज्वालाभिर्दग्धचमरीबालभारः ॥ ५६ ॥

If, while the wind is blowing (*vahati*), the forest-conflagration arising from the friction of the branches of Sarala (trees) (and) which has burnt (*kṣapita*) the large bushy tails of chamaris with its flames (*ulkā*), would injure that (mountain); it behoves you to extinguish it completely (*alam*) with the thousands of showers of your water. For, the resources of the noble, have for their goal, the soothing of the suffering of the distressed. 56.

ये त्वां मुक्तध्वनिमसहनाः स्वाङ्गभङ्गाय तस्मि-
न्दर्पोत्सेकादुपरि शरभा लङ्घयिष्यन्त्यलङ्घ्यम् ॥
तान्कुर्वीथास्तुमुलकरकावृष्टिहासावकीर्णान्
के वा न स्युः परिभवपदं निष्फलारम्भयत्नाः ॥ ५७ ॥

---

१ सरम्भोत्पतनरभसा स्वाङ्गभङ्गाय तस्मिन् ।
२ मुक्ताध्वानम् । M.

ये त्वामिति । त्वां गर्जन्तं ये शरभाख्याः सत्त्वात् दर्पोत्सेकाद्दर्पोद्रेकादस-हनाः सन्तोऽलङ्घ्यमपि लङ्घयिष्यन्ति जिघृक्षन्ति । तान्स्त्वं तुमुलकरकावृष्टि-हासावकीर्णान् विषमाशनिवर्षरिमिनाच्छादितान् कुर्वीथाः । अथवा बाधेथा इत्यर्थः । तदावरमगोच्छान् अतश्च ते नश्यन्ति । यतो निष्फलारम्भे यत्नो येषा ते तथाविधाः के परिभवस्य पदं न भवेयुरवश्यन्ते परिभूयन्ते इत्यर्थः ॥ ५७ ॥

Make those Śarabhas scattered away, with laughter of fierce (*tumula*) hail-storms, (*karakāvṛṣṭi*), (the Śa rabhas) who are intolerent of you, while thundering (*mukta-dhvanim*), (and) who on account of exuberance (*utseka*) of arrogance would attack you, the inviolable (*alaṅghyam*), from above (*upari*), (or if the reading be *sapadi* suddenly) (but only to get their) bodies destroyed. Who (indeed) that strive after futile undertakings, would not be the object (*pada*) of humiliation? 57.

तत्र व्यक्तं दृषदि चरणन्यासमर्धेन्दुमौलेः
शश्वत्सिद्धैरुपहृतबलिं भक्तिनम्रः परीयाः ।
यस्मिन्दृष्टे करणविगमादूर्ध्वमुद्धूतपापाः
कल्पन्तेऽस्य स्थिरगणपदप्राप्तये श्रद्दधानाः ॥ ५८ ॥

तत्रेति । तत्र हिमवति दृषदि शिलायामर्धेन्दुमौलेः शिवस्य व्यक्तं चरण-न्यासं प्रकटां पादमुद्रां भक्त्या प्रणतः परीयाः प्रदक्षिणीकुर्याः । यस्मात्त-स्मिन्नवलोकिते क्षपितकल्मषाः सन्तः श्रद्दधाना भक्ताः करणविगमादूर्ध्वं देहपातादनन्तरं अस्य गणस्य पदप्राप्तये कल्पन्ते । अनश्वराः प्रमथाः सम्प-द्यन्तेऽत एव सदासिद्धैर्निवेदितोपहारम् । इन्दोरर्धमर्धेन्दुर्मौलौ शिखरे यस्य सोऽर्धेन्दुमौलिः । कलामात्रधारित्वेऽपि सर्वस्यानाशेश्वमर्धत्वम् । इणश्च परि-पूर्वस्य लिङ्‌क्षिपि परीया इतिरूपम् । करणानि इन्द्रियाणि विद्यन्ते यस्य तत्करणं वपुरर्शोदिभ्योच् ॥ ५८ ॥

(You) being modest with devotion, circumambulate the foot-print, clearly impressed, there on the rock, of (the god) with a crescent on the crest (i. e. Śiva), (foot-print) to which offerings are made (lit. brought) continuously by the Siddhas; and which (foot-print) being seen, the faithful have their sins destroyed (lit. shaken), and will become fit (*kalpante*) for the attainment of the abiding (*sthira*) position of Gaṇa, after the cessation of (their) bodies (*karaṇa*). 58.

> शब्दायन्ते मधुरमनिलैः कीचकाः पूर्यमाणाः
> संरक्ताभिस्त्रिपुरविजयो गीयते किन्नरीभिः ।
> निर्ह्रादी ते मुरज इव चेत्कन्दरासु ध्वनिः स्यात्
> सङ्गीतार्थो ननु पशुपतेस्तत्र भावी समग्रः ॥ ५९ ॥

शब्देति । तत्र ध्वनिः कन्दरासु गुहासु निर्ह्रादी घूर्णमानो मुरज इव यदि भवेत् तत्र हरस्य सङ्गीतार्थो गुणनिकारस्तुः समस्तोऽखण्डो भावी भवि-ष्यति । अन्या हि तत्र सामग्री विद्यते । तथाहि कीचका वंशा वातैरापूर्य मधुरं शब्दायन्ते । भाविताभिश्च किम्पुरुषाङ्गनाभिस्त्रिपुरदाहाख्यं कार्यं गीयते । त्वद्ध्वनश्च शङ्खनिविम्बो मुरजनिभो यदि स्यात् तत्सङ्गीतार्थः पशुपतेस्तत्र भावी समस्तः । शब्दं कुर्वन्ति शब्दायन्ते । निर्ह्रादी मधुरः ॥ ५९ ॥

The bamboos (*kīcakāḥ*) filled with wind are producing sweet notes (The song of) the victory over Tripura is chanted by Kinnara ladies, full of passion. If (there be) your thundering, (that is echoed) in caves, (and) deep (*nirhrādī*) like the (sound) of drum; the musical equipment of Paśupati would indeed be complete. 59.

> प्रालेयाद्रेरुपतटमतिक्रम्य तांस्तान्विशेषान्
> हंसद्वारं भृगुपतियशोवर्त्म यत्क्रौञ्चरन्ध्रम् ।
> तेनोदीचीं दिशमभिसरेस्तिर्यगायामशोभी
> श्यामः पादो बलिनियमनाभ्युद्यतस्येव विष्णोः ॥ ६० ॥

१ संरक्ताभिः । (M)
२ अनुसरेः । (M) अनुसरेः पार्श्वाभ्युदय ।

प्रालेयेति । प्रालेयाद्रेर्हिमवत उपतटम् पर्यन्ते तांस्तान् विशेषान् चरणन्यासादीनतिक्रम्योल्लङ्घ्य । यत् क्रौञ्चाद्रेश्छिद्रं हंसानां द्वारभूतं विद्यते तेन रन्ध्रेण त्वं कौबेरीमाशामभिसरेर्गच्छेः । तिर्यग् आयामो विस्तारस्तेन शोभमानः अतश्च बलिनियमनोद्यतविष्णोः श्यामश्चरण इवेत्युपमा । कीदृग्रन्ध्रं भृगुपतिः परशुरामस्तदीयस्य यशसो वर्त्म प्रसारणमार्गः तेन क्रौञ्चस्य भज्यमानत्वात् । प्रालेयं हिममतिक्रम्येति परावरयोगे क्त्वा ॥ ६० ॥

On crossing, the various (*tānstān*) wonders (*viśeṣān*) on the slope of the Himālayas (lit. mountain of snow), proceed to the northern direction, through the opening in the Krauñca mountain, (the opening) which is the passage for the swans, and the path of glory of the Lord of Bhṛgus; yourself looking beautiful by stretching in a slanting manner (*āyāma*) (and thus appearing like) the dark foot of Viṣṇu, ready for restraining Bali. 60.

गत्वा चोर्ध्वं दशमुखभुजोच्छ्वासितप्रस्थसन्धेः
कैलासस्य त्रिदशवनितादर्पणस्यातिथिः स्याः ।
शृङ्गोच्छ्रायैः कुमुदविशदैर्यो वितत्य स्थितः खं
राशीभूतः [1]प्रतिनिशमिव त्र्यम्बकस्याट्टहासः ॥ ६१ ॥

गत्वेति । ऊर्ध्वमनन्तरं गत्वा कैलासाद्रेरतिथिः स्यास्त्वं गच्छेरित्यर्थः । कीदृशस्य दशमुखभुजोच्छ्वासितप्रस्थसन्धेः पौलस्त्यबाहुदोलितसानुबन्धस्य । स हि तेन दर्पादुन्मूलयितुमिष्टोऽभूत् । तथा सुरललनानां दर्पणस्यादर्शस्य स्फाटिकत्वेन मुखालोकनात् । यश्च कैरवसितैरुन्नतैः शिखरैर्नभो व्याप्य स्थितः । अतश्चोत्प्रेक्ष्यतेऽनुक्षणं पुञ्जीभूतः शिवस्य अट्टहास उद्धतहसितमिव ॥ ६१ ॥

And going further be a guest of Kailās (mountain) the joints of whose peaks (*prastha*) are upheaved (*ucchvāsita*) by the arms of Rāvaṇa (lit. ten-faced one), which is a mirror for the celestial damsels, (and) which stands stretching

१ प्रतिदिनमिव । M.

(*ritcyu*) in the sky, with the raised peaks, white like the night lotuses; (thus appearing) as it were the luod (*citu*) laughter of the three-eyed god (i.e. Śiva) piled up during every night. 61.

> उत्पश्यामि त्वयि तटगते स्निग्धभिन्नाञ्जनाभे
> सद्यःकृत्तद्विरददशनच्छेदगौरस्य तस्य ।
> शोभामद्रेः स्तिमितनयनप्रेक्षणीयां भवित्री-
> मंसन्यस्ते सति हलभृतो मेचके वाससीव ॥ ६२ ॥

उत्पश्यामीति । त्वयि शिखरस्थिते सति तस्य कैलासस्य प्रेक्षणीयां भवित्रीं भविष्यमाणां शोभामुत्प्रेक्षे । कस्मिन्निव अंसन्यस्ते स्कन्धन्यस्ते मेचके कृष्णे वस्त्रे हलधरस्येव । मेचकाश्चलाम्बेषणम् । तस्य तु तत्क्षणछिन्नदन्तिदन्तखण्ड-वद्गौरस्य । गौरेति शुभ्रः ॥ ६२ ॥

While you shining like the glossy powdered collyrium, would be on the slope of that (mountain), white like the piece (*cheda*) of ivory (*dviradaàsana*) recently cut, I foresee the resulting (*bhavitri* lit. future) beauty of the mountain to be gazed at with unwinking eyes, like (the beauty) of the bearer of plough, (i.e. Balarāma) when dark (*mecake*) garments are flung over his shoulders. 62.

> हित्वा तस्मिन्भुजगवलयं शम्भुना दत्तहस्ता ।
> क्रीडाशैले यदि तु विहरेत्पादचारेण गौरी
> भङ्गीभक्त्या विरचितवपुः स्तम्भितान्तर्जलौघः
> सोपानत्वं कुरु सुखपदस्पर्शनारोहणेषु ॥ ६३ ॥

हित्वेति । तस्मिंश्च कैलासे शिवेनावलम्बितकरा यदि पादचारेण चरणन्या विहरेत् तदस्यास्त्वमारोहणेषु सोपानत्वं कुर्याः । यतो भङ्गीभक्त्या तरङ्ग-विच्छित्त्या कल्लोलाकारेण विरचितदेहः । अत एव तत्सुखपादस्पर्श पाषाणा-भावात् शीतलत्वाच्चरणप्रीतिकानि स्तम्भितं निश्चलीकृतमन्तरदरे जलं येन । अन्यथा पादस्पर्शदस्यात् । भयङ्करत्वादेव नीलं सर्पकटकं हित्वा त्यक्त्वा । पादाभ्यां चारो गमनं पादचारः ॥ ६३ ॥

---

१ विचरेत् । M.

२ मणिशिलारोहणाभ्यनायो । M.

If Gauri, supported with the hand (lit. with the hand being given) by Śambhu, after removing (*hitvā*) the serpent-bracelet, chances (*tu*) to move on feet, on that pleasure-mountain, you paralysing (*stambhita*) internally (the movements) of the mass of water, and moulding your body into the form (*bhakti*) of wave-like (*bhaṅgi*) steps, go before her and become a ladder (lit. assume the attribute of being a ladder) (for her) for ascending the jewelled cliffs (or with the reading सुखपदस्पर्शमारोहणेषु instead of मणिशिलारोहणायाग्रयायी it means—For her ascents (be a ladder), the touch of the foot with which is pleasurable). 63.

तत्रावश्यं जनितसलिलोद्गारमन्तः प्रवेशा-
न्नेष्यन्ते त्वां सुरयुवतयो यन्त्रधारागृहत्वम्।
ताभ्यो मोक्षस्तव यदि सखे घर्मलब्धस्य न स्या-
त्क्रीडालोलाः श्रवणपरुषैर्गर्जितैर्भापयेस्ताः ॥ ६४ ॥

तत्रेति । तत्राद्रौ जनितसलिलोद्गारं वर्षन्तं त्वामभ्यन्तरप्रवेशाद्धेतोस्त्रिदशवनिता नाकयुवत्यो यन्त्रधारागृहत्वं नेष्यन्ते । यदि किलानिलवशाद्ढ्रदमध्ये निक्षिप्तोऽविरलं वर्षसि तदा त्वमेव यन्त्रधारामयं गृहं सम्पद्यसे । ग्रीष्मे हि सन्तापवारणाय आढ्या धारागृहान् कुर्वन्ति । एवं सति घर्मलब्धस्य तव ताभ्यः सकाशात्केलिलम्पटाभ्यो यदि त्यागो मोक्षो न स्यात् तत्कर्णकटुकैर्गर्जितैस्ता भापयेस्त्रासयेर्यथोद्विज्य त्वा मुञ्चेयुरिति भावः उद्गारः प्रवाहः ॥६४॥

There (on that mountain) the celestial damsels would surely use you, who would have produced (gentle) showers (*udgāra*) of water, due to entrance within (perchance by the force of the wind), as an artificial fountain-house, [or with 'कुलिशवलयोद्घट्टनोद्गीर्णतोयं' the translotion would be—(you) whose water would be coming out (*udgīrṇa*) as a result of friction (*udghattana*) with the bracelets of diamonds (*kulisā*)]. If an escape from them, of you, acquired in hot season

(१) कुलिशवलयोद्घट्टनोद्गीर्णं तोयं ।
वलयकुलिशोद्घट्टनोद्गीर्णं तोयं ।

(*gharmalabdha*) is not (otherwise) possible, cause them, engaged in sports, to be frightened (out of their wits) with your rumblings, harsh to the ear. 64.

> हेमाम्भोजप्रसवि सलिलं मानसस्याददानः
> कुर्वन्कामं क्षणमुखपटप्रीतिमैरावणस्य ।
> धुन्वन्वातैः सजलपृषतैः कल्पवृक्षांशुकानि
> छायाभिन्नः स्फटिकविशदं निर्विशेः पर्वतं तम् ॥ ६५ ॥

हेमेति । छायया प्रतिबिम्बेन भिन्नो द्विधाभूतस्त्वं स्फटिकमणिनिर्मलं पर्वतं निर्विशेरुपभुञ्जीथाः उपभोगमाह । कीदृशस्त्वम्—हेमाम्भोजानि हेमकमलानि प्रसूते जनयति । यत्तदुदकं मानससम्बन्ध्याददानो गृह्णन् । प्रसवोऽत्र गौणः । तथा कामात्स्वेच्छात ऐरावणस्य क्षणं मुखपटप्रीतिं कुर्वन् । गजा हि मुखपटेन प्रीयन्ते सजलपृषतैस्तोयकणयुक्तैरनिलैः सुरतरुवासांसि धुन्वन्दोलयन् । धुनोतेः सौवादिकस्य अभ्युपगमात् धुन्वन्निति रूपम् ॥ ६५ ॥

Taking the water of Mānasa (lake), which produces golden lotuses, humouring for a moment, at your own sweet will (*kāmam*) Airavaṇa (by supplying) a veil (*paṭa*) for his trunk, shaking the silken garments (hung to dry on) celestial trees, with breezes, possessed of drops of water, (and) duplicating yourself by your reflection (*chāyābhinnah*), enjoy to your complete satisfaction (*nirviśeh*) the lord of the mountains, clear like crystal. 65.

> तस्योत्सङ्गे प्रणयिन इव स्रस्तगङ्गादुकूलां
> न त्वं दृष्ट्वा न पुनरलकां ज्ञास्यसे कामचारिन् ।
> या वः काले वहति सलिलोद्गारमुच्चैर्विमाना
> मुक्ताजालग्रथितमलकं कामिनीवाभ्रवृन्दम् ॥ ६६ ॥

तस्येति । तत्र कैलासे सुरपुरीमलकां न न ज्ञास्यसेऽपितु निःसन्देहं वेत्स्यस्येव, यथा नूनमेव सालकेति । यतस्तस्याद्रेरुत्सङ्गे स्रस्तं भ्रष्टं गङ्गैव दुकूलमम्बरं

यस्याः सा । जाह्नवी हि तत्र वहति । या चालका वः काले युष्माकं समये-भवृन्दं वहति । कीदृशं सलिलमुद्गिरतीति सलिलोद्गारम् । कर्मण्यण् । का यथा कीदृशं किं वहत्याह । मुक्ताजालालङ्कृतमलकं यथा कामिनी वहति । सापि प्रियोत्सङ्गे भ्रष्टदुकूला भवति । सलिलस्य मुक्ताजालमुपमानमभ्राणां ललाटकेशाः । उच्चैर्विमाना प्रासादा । कामचारिन्निति मेघस्य जडत्वं निरकृतम् ॥ ६६ ॥

O Wanderer-at-will, on seeing Alakā, whose silken garment in the form of Ganges is slipped off, on the slope (*ustange*) of that (mountain), as on the lap (*utsange*) of a lover, it is not that you would not recognize her, which (Alakā) with its lofty seven-storied mansions (*vimānā*) bears in your season a host of water-discharging clouds, as a beautiful woman, free from pride (*vimānā*) (bears) her curly hair decked with (*grathita*) a string of pearls. 66.

मन्दाकिन्याः सलिलशिशिरैः सेव्यमाना मरुद्भि-
र्मन्दाराणामनुतटरुहां छायया वारितोष्माः ।
अन्वेष्टव्यैः कनकसिकतामुष्टिनिक्षेपगूढैः
संक्रीडन्ते मणिभिरमरप्रार्थिता यत्र कन्याः ॥ ६७ ॥

मन्दाकिन्या इति । यत्रालकायां कन्या मणिभी र नैः संक्रीडन्ते दीव्यन्ति । कीदृशा मरुद्भिः पवनैः सेव्यमानाः सेविताः । कीदृशैः—मन्दाकिन्याः गङ्गायाः सलिलशिशिरैस्तोयशीतलैः । पुनः अनुतटरुहां तटनिकटप्ररूढानां मन्दाराणां देवतरूणां छायया वारितोष्मा निवारितघर्मतोयाः । च पुनः अमरप्रार्थिताः देवेष्टाः । एतेनासामतिलावण्यं व्यज्यते । कीदृशैर्मणिभिः कनकसिकतामुष्टि-निक्षेपगूढैः सुवर्णसिकतामुष्टिक्षेपणगुप्तैः । अत एव अन्वेष्टव्यैः गवेषितव्यैः । अन्वेषितं गवेषितमित्यमरः ॥ ६७ ॥

Where (in Alakā) the maidens, wooed by the immortals (gods), being attended upon (i. e. fanned) by the breezes cool due to water of celestial Ganges, (and)

screened from the heat (of the sun), by the shade of Mandāra trees, growing on the bank (of Ganges), play with jewels, that are (first) to be hidden by depositing (*nikṣepa*) with closed fists (*muṣṭi*) in the golden sand (and then) are to be searched for. 67.

विद्युत्वन्तं ललितवनिताः सेन्द्रचापं सचित्राः
सङ्गीताय प्रहतमुरजाः स्निग्धगम्भीरघोषम् ।
अन्तस्तोयं मणिमयभुवस्तुङ्गमभ्रंलिहाग्राः
प्रासादास्त्वां तुलयितुमलं यत्र तैस्तैर्विशेषैः ॥ ६८ ॥

विद्युत्वन्तमिति । यत्र (अलकायां) प्रासादास्तैस्तैरुच्यमानैर्धर्मैर्भवन्तं तुलयितुमलमनुकर्तुं शक्ताः । तथा हि त्वां विद्युत्वन्तं सतडित्कं तेऽपि ललितवनिताः सविलासाङ्गनाः । त्वां सेन्द्रचापं ससुरायुधं तेऽपि सचित्राः सालेख्याः । त्वां स्निग्धगम्भीरघोषं मधुरगंभीरघोष [or घोर ?] ध्वनितं तेऽपि सङ्गीताय गुणनिकार्थं प्रहतमुरजा वादितमृदङ्गाः । त्वामन्तस्तोयं तेऽपि मणिमयभुवः स्फाटिकावनयः त्वां तुङ्गमुन्नतं तेऽप्यभ्रंलिहाग्रा व्योमस्पृङ्शिखराः । एवं सर्वसादृश्यम् । अभ्रं (खं) लेढि व्याप्नोतीत्यभ्रंलिहमग्रं येषाम् । वहाभ्रेलिहः इति खश् ॥ ६८ ॥

Where (in Alakā) the royal mansions are competent enough (*alam*) to stand comparison (*tulayitum*) with you in various particulars. (They are) possessed of graceful damsels, paintings, drums beaten for music, crystal pavements and sky (lit.-cloud)-kissing summits, (respectivel_ as) you are possessed of lightning, rain-bow, sweet and deep thundering, water within, and loftiness. 68.

शष्पश्यामादिनकरहयस्पर्धिनो यत्र वाहाः
शैलोदग्रास्त्वमिव करिणो वृष्टिमन्तः प्रभेदात् ।
योधाग्रण्यः प्रतिदशमुखं संयुगे तस्थिवांसः
प्रत्यादिष्टाभरणरुचयश्चन्द्रहासव्रणाङ्कैः ॥ ६९ ॥

यत्रेति । यत्रालकायां वाहाः शष्पश्यामा बालतृणमनोहराः । अत एव दिनकरहयस्पर्धिनः । वर्णतो वेगतश्च सूर्याश्वकल्पाः । तथा शैलोदग्राः शैलोन्नताः करिणः मदस्रावात्हेतोः त्वमिव वृष्टिमन्तः । अग्रे नयन्तीति अग्रण्यः । योधाग्रण्यः भटश्रेष्ठाः युद्धे रावणसमुखं स्थितवन्तः अत एव चन्द्रहासव्रणाः क्षतान्येव अङ्काः चिह्नानि तैर्दूरीकृताभरणशोभाः । तैरेव तेषां शोभितत्वात् ॥ ६९ ॥

Where (in Alakā), there are horses green like grass (*saṣpaśyāmā*) and capable of vieing (*spardhinah*) with the chargers of the sun (lit –maker of the day), the elephants tall like mountains pouring forth showers, like you, on account of the flowing of rut (*prabheda*), the leaders of warriors, who stood in battle against Rāvaṇa, (and) who repudiated the splendour of ornaments, with the signs of the scars of Candrahāsa (sword of Rāvaṇa). 69.

आनन्दोत्थं नयनसलिलं यत्र नान्यैर्निमित्तै-
र्नान्यस्तापः कुसुमशरजादिष्टसंयोगसाध्यात् ।
नाप्यन्यत्र प्रणयकलहाद्विप्रयोगोपपत्ति-
र्वित्तेशानां न च खलु वयो यौवनादन्यदस्ति ॥ ७० ॥

आनन्देति । यत्रालकायां वित्तेशानां यक्षाणां आनन्दोत्थमानन्दजनितमेव नयनसलिलं अश्रु । अन्यैः शोकादिभिर्निमित्तैर्न । इष्टसंयोगसाध्यान्निवर्तनीयात्कामतापादन्यस्तापो न । प्रणयकलहादन्यस्मात्कारणात् विप्रयोगोपपत्तिरपि नास्ति । किञ्च यौवनादन्यद्वयो वार्धकं च नास्ति ॥ ७० ॥

Where (in Alakā) tears arise (only) out of joy, and not because of other reasons, no other torment, except (that) caused by Cupid (lit.–the flower–arrowed god) and removable by the union with the loved one, no occurrence (*upapatti*) of separation except in love-quarrels. Indeed, no other age than youth, exists in case of lords of wealth (yakṣas). 70.

हस्ते लीलाकमलमलकं बालकुन्दानुविद्धं
नीता लोध्रप्रसवरजसा पाण्डुतामाननश्रीः ।
चूडापाशे नवकुरवकं चारु कर्णे शिरीषं
सीमन्ते च त्वदुपगमजं यत्र नीपं वधूनाम् ॥ ७१ ॥

हस्तेति । यत्र वाङ्गनानामिदमिदमृतुषट्कजातमप्राम्यमाभरणम् । किं किमित्याह । करे लीलापद्मं शरल्लिङ्गमेतत् । अलकं बालैः कुन्दपुष्पैरनुविद्धं मिश्रम् हेमन्तलिङ्गमेतत् । मुखलक्ष्मीरपि लोध्रपुष्परागेण पाण्डुतां गौरत्वं नीता प्रापिता । शिशिरलिङ्गमेतत् चूडापाशे (नवं) सरसं कुरवककुसुमम् । वसन्तलक्षणमेतत् कर्णयो रम्यं शिरीषकुसुमम् । ग्रीष्मलिङ्गमेतत् यासां सीमन्ते च त्वदुपगमजं प्रावृषेण्यं नीपपुष्पम् । वर्षालिङ्गमेतत् तदेतेन कनकालंकारनिरासेन योषितां नागरत्वमुक्तम् सर्वर्तुसमृद्धिश्च ॥ ७१ ॥

Where (in Alakā) the damsels (hold) lotuses in (their) hands, for sport, (their) tresses of hair are intertwined with (*anuviddha*) fresh Kunda flowers, the beauty of (their) faces is heightened by the pollen of Lodhra blossom, the fresh Kurabaka flower is on (their) mass of hair, the lovely śirīṣa is on (their) ear, and the Nīpa-flower, that blooms at your arrival is on their partings of hair (*sīmanta*). 71

यस्यां यक्षाः सितमणिमयान्येत्य हर्म्यस्थलानि
ज्योतिश्छायाकुसुमरचनान्युत्तमस्त्रीसहायाः ।
आसेवन्ते मधु रतिफलं कल्पवृक्षप्रसूतं
त्वद्गम्भीरध्वनिषु शनकैः पुष्करेष्वाहतेषु ॥ ७२ ॥

यस्यामिति । यस्यामलकायां नित्यं वरपुरन्ध्रिसहाया गुह्यकेश्वराः सौधस्थलान्यागत्य रतिफलं न तु कलहादिजनकं कल्पवृक्षजं मधु सेवन्ते । कीदृशानि स्थलानि । सितमणिमयानि स्फाटिकानि । अतएव ज्योतिश्छायास्तारावलिप्रतिबिम्बान्येव कुसुमरचना येषु । कदा सेवन्ते । भवत इव निर्ह्रादी ध्वनिर्येषां

तेषु पुष्करेषु वाद्यमुखेष्वाहतेष्वास्फालितेषु सत्सु । तदेतेन दम्पतीनां सदा-सुखित्वमुक्तम् ॥ ७२ ॥

Where (in Alakā), yakṣas, accompanied by excellent damsels, on retiring, (*etya*) to crystal terraces where (the purpose) of flowery decoration (is served) by the reflections of the stars (in the pavement) enjoy wine, the fruit of which is amorous sports (*ratiphala*) (and) which is distilled from the celestial trees; while the surfaces of drums (*puṣkareṣu*), that make deep sound, like that of yours, are gently beaten. 72.

> गत्युत्कम्पादलकपतितैर्यत्र मन्दारपुष्पैः
> पत्त्रच्छेदैः कनककमलैः कर्णविस्रंसिभिश्च ।
> मुक्ताजालैः स्तनपरिमलैश्छिन्नसूत्रैश्च हारै-
> र्नैशो मार्गः सवितुरुदये सूच्यते कामिनीनाम् ॥ ७३ ॥

गत्येति । यत्राभिसारिकाणां नैशो मार्गः प्रभातेऽमीभिः सूच्यते कथ्यतेऽनु-मीयते वा । कैः । स्तनजघनभरेण गत्युत्कम्पात्केशाच्युतैर्मन्दारकुसुमैः । कर्ण-भ्रष्टैश्च कनककमलैः पत्त्रच्छेदैः रचित (विच्छित्ति) विशेषैः । तथा मुक्तामणिषु लग्नः स्तनपरिमलः कुचामोदो येषां तैश्छिन्नसूत्रैर्मुक्ताहारैश्च । तदेतेन भ्रष्टाभरणाप्रहणेन स्मृद्धिरुक्ता । छेदनीयं छेद्यं पत्त्रलतादि । पत्त्रस-शब्दे कृपो रो लः ॥ ७३ ॥

Where (in Alakā) the nocturnal (*naiśah*) path of the passoinate damsels, is suggested at the rise of the sun, by the Mandāra flowers, fallen from (their) tresses, due to tremor in (their) movement, by golden lotuses, that were (first) arranged (*klipta*) in various designs (*chedya*), (and) which (subsequently) dropped down from the ears, and by necklaces, with their threads (*sūtra*) rent asunder (*chinna*) and the pearls of which have come in contact (*lagna*) with fragrant substance (*parimala*) (applied to their) breasts. 73.

---

१ मुक्ताजालैः (M.)

नीवीबन्धोच्छ्‌वसनशिथिलं यत्र यक्षाङ्गनानां
वासः कामादनिभृतकरेष्वाक्षिपत्सु प्रियेषु ।
अर्चिस्तुङ्गानभिमुखमपि प्राप्य रत्नप्रदीपा-
न्ह्रीमूढानां भवति विफलप्रेरणा चूर्णमुष्टिः ॥ ७४ ॥

नीवीति । यत्र कामिनीनां चन्दनादिचूर्णमुष्टिर्दीपशान्तिधिया प्रेरितो विफलो भवति निष्फलः संपद्यते । प्रतीपकाप्रशमात् । कदाचिदसौ अन्यत्र पतितो भवेदित्याह । अर्चिस्तुङ्गान्महाज्वालान्रत्नप्रदीपानाभिमुख्यमाश्रयापि । विफलत्वं स्वनश्वरत्वाद्रत्नार्चिषः । क्षेपस्तु वन्हिदीपभ्रान्त्या । कदा विफल इत्याह । कामात्सुरतेच्छया चपलपाणिषु प्रियेष्वम्बरमपहरत्सु । (कीदृशं वासः) । नीवीबन्धनस्योच्चयसंयमनस्योच्छ्‌वसनेन विकासनेन शिथिलमद्दृढम् ततश्चायत्नादपहारः । अतश्च लज्जाव्याकुलत्वात्तासां चूर्णादिभिः (माल्यादिभिः)मणिदीपप्रशमनेच्छा ॥ ७४ ॥

Where (in Alakā) while the garments, unfastened by the relaxation (*ucchvasana*) of the front knot (*nīvibandha*) of yakṣa damsels, confounded (*mūḍha*) by shame, are being snatched, with immodest (*anibhṛta*) hands, by their lovers through passion, the handful of powder even reaching directly (*abhimukha*) the jewelled lamps, with prominent flames, is flung in vain. [lit. becomes one, the throwing (prerana) of which is fruitless]. 74.

यत्रोन्मत्तभ्रमरमुखराः पादपा नित्यपुष्पा
हंसश्रेणीरचितरशना नित्यपद्मा नलिन्यः ।
केकोत्कण्ठा भवनशिखिनो नित्यभास्वत्कलापा
नित्यज्योत्स्नाप्रतिहततमोवृत्तिरम्याः प्रदोषाः ॥ ७५ ॥

यत्रेति । यत्रालकायां पादपा वृक्षाः पुष्पयुक्ताः सदामदयुक्तालिभिर्ध्वान-मानाः । नलिन्यः पद्मिन्यो नित्यपद्मा । न तु हेमन्तवर्जितमित्यर्थः । अत एव हंसश्रेणीरचितरशना नित्यं हंसपरिवेष्टिता इत्यर्थः । भवनशिखिनः क्रीड-

मधुरा नित्यशोभद्रूहीः न तु वर्षास्वेव । अत एव केकायुक्ताः । प्रदोषा नित्यचन्द्रिका नाशितान्धकाररम्याः । न तु शुक्लपक्ष एव । एतेनास्य सर्वरम्यत्वमुक्तम् ॥ ७५ ॥

Where (in Alakā) the trees, that are ever blossoming resound (*mukhara*) (with the humming of) intoxicated bees, the lotus plants, that are always possessed of lotuses, have girdles arranged (for them) by the row of swans ; the domestic peacocks, that have permanently shining plumage, have (their) necks uplifted for (their) cries ; (and) the evenings, possessed of permanent moonlight are pleasant, on account of the course (*vṛtti*) of darkness, being obstructed. 75.

नेत्रा नीताः सततगतिना यद्विमानाग्रभूमी-
रालेख्यानां नवजलकणैर्दोषमुत्पाद्य सद्यः ।
शङ्कास्पृष्टा इव जलमुचस्त्वादृशा यत्र जालै-
र्धूमोद्गारानुकृतिनिपुणं जर्जरा निष्पतन्ति ॥ ७६ ॥

नेत्रेति । यत्र मवद्विधा मेघाश्चित्रेषु नवजलकणैर्नाशनं विधाय जर्जरत्वाद्धूमोद्गारानुकृत्या धूमप्रसारसादृश्येन निपुणं प्रवीणं प्रासादजालैर्गवाक्षविवरैर्निष्पतन्ति निर्यान्ति । उत्प्रेक्षते । चित्रनाशनशङ्कास्पृष्टा इव शङ्किता यथा । सापराधत्वाच्छलेन पलाय्यते । कीदृशा जलदाः । यस्यामलकाया विमानाग्रभूमीर्नेत्रा वोढ्रा प्रेरकेण सततगतिना वायुना नीता । नयतीति नेता तेन । अतश्च वर्षणादालेख्यबाधः जर्जराः खण्डाः (म्लानाः) ॥ ७६ ॥

Where (in Ālakā) clouds, like you who are taken to the terraces (*agrabhūmi*) of the royal mansions, by wind (lit.-by the ever-moving one), their guide (*netrā*), after spoiling (*doṣamutpādya*) the paintings, with drops of fresh water, at once (become) terror-stricken (*śaṅkāspṛṣṭaḥ*) [lit. being touched with apprehension as it were (*iva*)] (and

being shattered (*jarjarāḥ*) escape, through the lattice-windows, skilfully (*nipuṇam*) (their manner of escape being) similar (*anukṛti*) to the escape (*udgāra*) of smoke. 76.

यत्र स्त्रीणां प्रियतमभुजालिङ्गनोच्छ्वासितानां-
मङ्गग्लानिं सुरतजनितां तन्तुजालावलम्बाः ।
त्वत्संरोधापगमविशदैश्चोतिताश्चन्द्रपादै-
र्व्यालुम्पन्ति स्फुटजललवस्यन्दिनश्चन्द्रकान्ताः ॥ ७७ ॥

यत्रेति । यत्र पुर्यां कामिनीनां सुरतजनितामङ्गग्लानिं चन्द्रकान्तमणयो व्यालुम्पन्ति प्रशमयन्ति । कीदृशीनाम् । प्रियतमभुजालिङ्गनोच्छ्वासितानां भर्तृभुजाबन्धनपीडितानाम् । कीदृशाश्चन्द्रकान्ताः । तन्तुजालेष्ववलम्बन्त इति तथोक्ताः । तथा त्वत्संरोधापगम-विशदैर्मेघदावरणनिवृत्तिनिर्मलैश्चन्द्रपादैः श्चोतिताः स्राविताः अत एव स्फुटजललवस्यन्दिनः प्रकटतोयकणमुचः । अतश्चाङ्गग्लानिहरत्वम् ॥ ७७ ॥

Where (in Alakā) the moon-gems, hanging by the net works (*jāla*) of threads, (and) made to trickle (*cotitāḥ*) by the moon's rays, clear, on account of removal of your obstruction (*saṃrodha*) (and) which (hence) oozing out (*syandinaḥ*) clear (*sphuṭa*) particles of water, remove (*vyālumpanti*) the langour of limbs, caused by amorous sports of the women, oppressed (*ucchvāsita*) by the close embraces of their lovers. 77.

अक्षीणान्तर्भवननिधयः प्रत्यहं रक्तकण्ठै-
रुद्गायद्भिर्धनपतियशः किन्नरैर्यत्र सार्धम् ।
वैभ्राजाख्यं विबुधवनितावारमुख्यासहाया
मध्यापानं बहिरुपवनं कामिनो निर्विशन्ति ॥ ७८ ॥

अक्षीणेति । यत्रालकायां कामिनो वैभ्राजाख्यं चित्ररथं बाह्योद्यानं निर्विश-न्त्यनुभवन्ति कीदृशाः । विबुधवनिता अप्सरसस्तासु वारमुख्याः प्रधाना-

सामहिताः । कैस्सह । गन्धर्वैस्सह । कीदृशैः कुबेरयशो गायद्भिः पुनः रक्तकण्ठै-र्मदुकण्ठध्वनिभिः । परिपूर्णगृहाभ्यन्तरकोशाः । कीदृशं मधुनो मद्यस्यापाने पानगोष्ठिका यस्मिन् तत् । आपानं पानगोष्ठिकेत्यमरः ॥ ७८ ॥

Where (in Alakā), the (yakṣa-) gallants, who have inexhaustible (*akṣīna*) tresures, in their houses, with excellent courtezans from amongst the Apsaras (*tribudhavanitā*) as their companions, (and) engaged in (love) conversation, enjoy the outer garden, Vaibhrāja by name, along with the sweet-voiced Kinnaras, chanting loudly (*ut*) the glory of the lord of wealth. 78.

मत्वा देवं धनपतिसखं यत्र साक्षाद्वसन्तं
प्रायश्चापं न वहति भयान्मन्मथः षट्पदज्यम् ।
सभ्रूभङ्गप्रहितनयनैः कामिलक्ष्येष्वमोघै-
स्तस्यारम्भश्चतुरवनिताविभ्रमैरेव सिद्धः ॥ ७९ ॥

मत्वेति । यत्र पुर्यां साक्षाद्दर्शनं हरमेत्य (स्मरः) षट्पदमौर्विकं धनुः प्रायेण त्रासान्नादत्ते । स्वव्यापारान्न कुरुत इत्यर्थः । कथं तर्हि मिथुनेष्वन्योन्यं प्रेमेत्याह । तस्य कामचापस्यारम्भो व्यापारः प्रवीणाङ्गनाविलासैरेव संपद्यते । कीदृशैः । कामिलक्ष्येषु सभ्रूभङ्ग नि प्रहितानि क्षिप्तानि येषु । तथामोघैरनन्यैः कार्यकारिभिः । तदेतेन पुर्यातिप्राशस्त्यमुक्तम् ॥ ७९ ॥

Where (in Alakā) knowing that the god (Śiva), friend of the Lord of Wealth, dwells in person, Cupid does not wield through fear, his bow which has been for its string. His purpose (*ārambhaḥ*) is achieved, by the clever (or charming) damsels' amorous movements (*vibhramaiḥ*), in which glances (*nayana*) are cast with knitted eye-brows, (and) which are unfailing against (their) targets, the lovers. 79.

वासश्चित्रं मधु नयनयोर्विभ्रमादेशदक्षं
पुष्पोद्भेदं सह किसलयैर्भूषणानां विकल्पान् ।

लाक्षारागं चरणकमलन्यासयोग्यं च यस्या-
मेकः सूते सकलमबलामण्डनं कल्पवृक्षः ॥ ८० ॥

वास इति । यत्रालकायां चित्रं नानावर्णं वासो वस्त्रं । नेत्रयोर्विलासदेशे चतुरं मद्यं मधु । किसलयैः पल्लवैस्सह पुष्पोद्भेदं पुष्पोद्गमम् । उभयं चेत्यर्थः । विभूषणानां विकल्पान् विशेषान् । चरणकमलयोर्न्यासस्य समर्पणस्य योग्यं लाक्षारसं च । एतत्सकलं अबलामण्डनं योषित्प्रसाधनद्रव्यजातमेकं कल्पवृक्षः एव सूते जनयति । न तु नानासाधनसंपादनप्रयास इत्यर्थः ॥ ८० ॥

In which (city), the Kalpa-tree alone creates the complete decoration of women,-variegated garment, wine, skilled in teaching (*ādes'a*) graceful movements to the eyes, the opening (*udbheda*) of flowers with sprouts, various kinds (*vikalpān*) of ornaments, and red lac-dye, fit to be applied (lit.-placed on) to the lotus-like feet. 80.

तत्रागारं धनपतिगृहानुत्तरेणास्मदीयं
दूराल्लक्ष्यं सुरपतिधनुश्चारुणा तोरणेन ।
यस्योपान्ते कृतकतनयः कान्तया वर्धितो मे
हस्तप्राप्यस्तवकनमितो बालमन्दारवृक्षः ॥ ८१ ॥

तत्रेति । तत्रैवंविधायामलकायां धनपतिगृहानुत्तरेण राजराजभवनादुत्तरेण तदस्माकमगारं गृहम् । अभिज्ञानान्याह । शक्रचापरम्येण तोरणेन दूराद्दृश्यम् । यस्य चोपान्ते निकटे बालो मन्दारवृक्षोऽस्ति । कीदृशो मदीयया प्रियया सेकादिना पोषितः । यतः कृतकतनयः पुत्रीकृतः । बालत्वाच्च कर-ग्राह्यैर्गुच्छैर्नम्रीभूतः । उत्तरेणेत्येनबन्तः । तद्योगे च गृहानित्येनपा द्वितीया । पञ्चम्यन्तः पाठस्त्वनार्षः ॥ ८१ ॥

There, to the north of the buildings of the Lord of Wealth (is) our house, which can be marked out from a distance, by the arched gate-way, charming like the rain-bow (lit-the bow of the lord of gods); not far from which (i. e. of

house [there stands] a young Mandāra tree, bent on account of bunches of flowers (*stabaka*), to be reached by hand, which (i. e. tree) is nurtured by my beloved wife, is an adopted son (*kṛtaka-tanayah*). 81.

अभिज्ञानान्तराण्याह—

वापी चास्मिन्मरकतशिलाबद्धसोपानमार्गा
हैमैः स्यूता कमलमुकुलैः स्निग्धवैडूर्यनालैः ।
यस्यास्तोये कृतवसतयो मानसं संनिकृष्टं
न ध्यास्यन्ति व्यपगतशुचस्त्वामपि प्रेक्ष्य हंसाः ॥ ८२ ॥

वापीति । अस्मिन्सद्मनि वापी पद्मिनी वर्तते । मरकतमणिशिलाभिर्बद्धो रचितः सोपानमार्गो यस्याः । तथा स्निग्धैर्वैडूर्यमणिभिरेव नालो दण्डो येषां तैर्हैमैः सौवर्णैः पद्ममुकुलैः स्यूता प्रोता सम्बद्धा । वाप्यां हि पद्मैर्भाव्यम् । यस्याश्च तोये कृतवसतयो हंसास्त्वामपि प्रेक्ष्य वर्षासमयेऽपि निकटमपि मानस सरो न ध्यास्यन्ति न स्मरिष्यन्ति । यतो व्यपगतशुचस्तत्रैवोपद्रवाभावान्नि-र्दुःखाः । हेमशब्दो रजतादिः ॥ ८२ ॥

And in it (the house) (there is) a well which has a flight of steps, formed of emerald-slabs, and full of (*syūtā*-lit. interwoven or sewn with) buds of golden-lotuses, having long stalks (*nāla*) of resplendent (*snigdha*) lapis lazuli (*vaidūrya*), the swans having made their residence, in the waters of which, (and hence) freed from distress (*vyapagatasucah*) will not long for Mānasa (lake), though near, even after your arrival (lit. after seeing you). 82.

यस्यास्तीरे निचितशिखरः पेशलैरिन्द्रनीलैः
क्रीडाशैलः कनककदलीवेष्टनप्रेक्षणीयः ।
मद्गेहिन्याः प्रिय इति सखे चेतसा कातरेण
प्रेक्ष्योपान्तस्फुरिततडितं त्वां तमेव स्मरामि ॥ ८३ ॥

१ स्नाताः (M)
२ शिक्षरक्रमले (M)

यस्या इति । यस्या वाप्यास्तीरे एवंविधः क्रीडाशैलोऽस्ति । कीदृशः । पेशलैर्मनोज्ञैरिन्द्रनीलमणिभिर्निचितशिखरो बद्धशृङ्गः । कनकमयीनां च कदलीनां वेष्टनेन परिवेष्टनेन प्रेक्षणीयो रम्यः । अतश्च मत्प्रियायाः कान्त इति निकटोल्लसिततडित्त्वं भवन्तमालोक्य सादृश्यात्तमेवाद्रिं कातरेणाधीरेण मनसा स्मरामि । सादृश्यात्प्रियत्वाच्च स्मरणम् । कातरत्वं तु विरहवशात् । शेषत्वाविवक्षया तमित्यधीगर्येति षष्ठ्यभावः ॥ ८३ ॥

On the bank of which (well, stands) a pleasure mountain the peak of which is made of charming saphires, (and) which is beautiful to look at, on account of the enclosure (*veṣṭana*) of golden plantain-trees. On seeing you, with lightning flashing by your side (*upānta*), I recollect with tremulous heart, that very (mountain) (as it is) a favourite of my wife. 83.

रक्ताशोकश्चलकिसलयः केसरश्चात्र कान्तः
प्रत्यासन्नौ कुरबकवृतेर्माधवीमण्डपस्य ।
एकः सख्यास्तव सह मया वामपादाभिलाषी
काङ्क्षत्यन्यो वदनमदिरां दोहदच्छद्मनास्याः ॥ ८४ ॥

रक्तेति । अत्र केलिपर्वते रक्ताशोककेसरतरू पल्लवितौ स्तः । कुरबकवृते-र्वृतिर्वर्णिका कण्टा यस्य तस्य माधवीलतामण्डपस्य प्रत्यासन्नौ सविधौ । तयो-श्चैकोऽशोकस्तव सख्या मद्गृहिण्या वामपादाभिलाषी । चरणप्रहारानुग्रहेण तस्य विकासात् । मया सह । अहमपि सापराधस्तदीयं पादप्रहारमभिलषामीत्यर्थः । अपरो बकुलो दोहदच्छद्मना सेकाभिलाषव्याजेनास्या मत्प्रेयस्या वदनमदिरा काङ्क्षति । तद्गण्डूषासवसेकेन तस्य विकासात् । मया सह । अहमपि तदीयां वदनमदिरां काङ्क्षामीत्यर्थः । अशोकादीनां प्रशस्तत्वादुपादानम् ॥८४॥

Here (on that pleasure-mountain), (stand) a red Aśoka (tree) with waving sprouts, and a lovely (*kānta*) Bakula (tree), both in close proximity of the bower of Mādhavī creeper surrounded by (*vṛta*) Kurabaka plants. One (of them) (i. e. Aśoka) longs, along with me, for the (touch

of the left foot of your friend (i e. my wife) (and) the other (i. e. Bakula) desires wine (along with me) from her mouth, under the pretext (*chadma*) of craving (*dohada*). 84.

तन्मध्ये च स्फटिकफलका काञ्चनी वासयष्टि–
मूले बद्धा मणिभिरनतिप्रौढवंशप्रकाशैः ।
तालैः शिञ्जद्वलयसुभगैर्नर्तितः कान्तया मे
यामध्यास्ते दिवसविगमे नीलकण्ठः सुहृद्वः ॥ ८५ ॥

तन्मध्ये चेति । तयोरशोककेसरयोर्मध्ये क्रीडाबर्हिणः सौवर्णी वासार्थे यष्टिर्दण्डोऽस्ति । कीदृशी । स्फटिकमयं फलकं पीठं यस्याः सा । मूलभागे च मणिभिर्बद्धा । कैः । अनतिप्रौढवंशैर्नातिपक्वा ये वंशा वेणवस्तत्प्रकाशैर्यो-तमानैस्तत्सवर्णैः । मरकतैरित्यर्थः । ते हि वंशवर्णाः । यां च यष्टिं दिनान्ते युष्माकं सुहृन्नीलकण्ठो मयूरोऽध्यास्ते श्रयते । कीदृशः । मत्कान्तया शिञ्जा-नकनककटकमनोहरैस्तालैर्वाद्यैर्नर्तितः । शिञ्जेरात्मनेपदित्वाच्छिञ्जदिति प्रयोगः प्रमादजः । अनित्यो वानुदात्तेदात्मनेपदविधिः ॥ ८५ ॥

And between them (i. e. the two trees) (stands) a golden roosting perch (*vāsayaṣṭih*) with a crystal slab, and studded (*baddha*) at the bottom, with jewels, shining like young (*anatipraudha*), [lit. not much grown up] bamboos, on which at the departure of the day, sits your friend the peacock, who is made to dance by my beloved, with clappings (*tālaih*) (of her hands), pleasing (*subhaga*) on account of the jingling bracelets. 85.

एभिः साधो मनसि निहितैर्लक्षणैर्लक्षणीयं
द्वारोपान्ते लिखितवपुषौ शङ्खपद्मौ च दृष्ट्वा ।
क्षामच्छायं भवनमधुना मद्वियोगेन नूनं
सूर्यापाये न खलु कमलं पुष्यति स्वामभिख्याम् ॥ ८६ ॥

एभिरिति। हे साधो पूर्वोक्तैरेतैश्चित्तस्थितैर्मद्गेहम् त्वया लक्षणीयं बोद्धव्यम्। किं च द्वारपार्श्वे शङ्खपद्मौ निधी लिखितवपुषौ दृष्ट्वा लक्ष्यम्। कीदृशम्। इदानीं मद्विरहेण क्षामच्छायं कृशशोभम्। यस्मात्सूर्यस्यास्तमये नलिनं नैव निजां श्रियं पुष्णाति वर्धयति॥ ८६॥

O virtuous one, (my house) (is to be identified) (by you), with these distinctive marks, treasured up in your mind, and on seeing śaṅkha (conch) and padma (lotus), whose figures are drawn near the door. Possibly (*nūnam*) now, the house has its splendour diminished (*kṣāmacchāyam*) as a result of my separation; for indeed, a lotus does not retain (lit. develop) its beauty at the separation from the sun. 86.

गत्वा सद्यः कलभतनुतां शीघ्रसंपातहेतोः
क्रीडाशैले प्रथमकथिते रम्यसानौ निषण्णः।
अर्हस्यन्तर्भवनपतितां कर्तुमल्पाल्पभासं
खद्योतालीविलसितनिभां विद्युदुन्मेषदृष्टिम्॥ ८७॥

गत्वेति। ततस्त्वं पूर्वोक्ते रम्ये सानौ क्रीडाद्रावुपरिस्थितः मध्यमस्मद्भवनाभ्यन्तरपतिता [विद्युदुन्मेषदृष्टिं तडिद्द्योतनमेव दृशं कर्तुमर्हसि। यथा ता] पश्यसीति भावः। किं कृत्वा। तत्क्षणं कलभतनुतामिभशिशुशरीरत्वं शीघ्रगमनार्थं प्राप्य। महति हि देहे व्यथा जायते। कीदृशीं दृष्टिम्। अल्पाल्पा कृशप्राया भाः कान्तिर्यस्यास्ताम्। अत एव च खद्योतालया ज्योतिरिङ्गणश्रेण्या यद्विलसितं स्फुरणं तत्सदृशीम्॥ ८७॥

Quickly assuming the size of a young elephant, (*kalabha*) for the sake of quick access (*sampāta*) and (being) perched on the afore-said pleasure-mountain, possessed of pleasant peaks, you should (lit deserve to) let fall inside the house, your glance of lightning-flash, of exceedingly diminished lustre (and hence) resembling (*nibhām*) the gleaming (*vilasita*) sof the sore of glon-norms. 87.

तन्वी श्यामा शिखरिदशना पक्वबिम्बाधरोष्ठी
मध्ये क्षामा चकितहरिणीप्रेक्षणा निम्ननाभिः ।
श्रोणीभारादलसगमना स्तोकनम्रा स्तनाभ्यां
या तत्र स्याद्युवतिविषये सृष्टिराद्येव धातुः ॥८८॥

तां जानीयाः परिमितकथां जीवितं मे द्वितीयं
दूरीभूते मयि सहचरे चक्रवाकीमिवैकां
गाढोत्कण्ठां गुरुषु दिवसेष्वेषु गच्छत्सु बालां
जातां मन्ये तुहिनमथितां पद्मिनीं वान्यरूपाम् ॥८९॥

तन्वी श्यामेति । तां जानीया इति युगलकम् । तत्र वेश्मनि दैवंविधाङ्गना भवेत्तां त्वं मम द्वितीयं जीवितं बहिश्चरं जानीया मद्भार्यां बुद्ध्येथाः । कीदृशी या तन्वी कृशाङ्गी श्यामैकवारप्रसूता तरुणीत्यर्थः । शिखरिदशना तीक्ष्णदन्ता पक्व यद्विम्बफलं तद्वदधरो यस्याः सा मध्ये क्षामा कृशोदरी चकितहरिणप्रेक्षणा त्रस्तकुरङ्गनयना निम्ननाभिस्तुन्दिला । श्रोणीभारान्नितम्बभारादलसगमना मन्दयाता स्तनाभोगेन च स्तोकं मनाङ्नम्रा नता किंबहुना युवतिविषये नारीमध्ये वेधस आद्या सृष्टिरिव । आदौ हि अनुद्वेगाद्रम्यं निर्माणं भवति । तां कीदृशीं परिमितकथा पेशलभाषिणीं मयि सहचरे दूरीभूते दूरस्थिते सति चक्रवाकीमिवैकां केवलाम् । यां च बालामभीषु गाढोत्कण्ठादुःसहेषु अहःसु मजत्सु शिशिरदग्धा कमलिनीमिव विरूपां संपन्नां मन्ये जाने । वा शब्द इवार्थे । ता जानीया इत्येदपेक्षया सर्वत्र द्वितीया ॥ ८८-८९ ॥

The one who would be there, slender, youthful (*śyāmā*) with teeth (that are) pointed (*śikhari*), possessing lower lip (red) like the ripe Bimba-fruit, thin (*kṣāmā*) in the waist (-region, *madhya*), with eyes (or glances,) like those of a frightened deer (*hariṇa*, or with *hariṇī*,[1] like those of a frightened fawn), with navel (which is) deep (*nimna*), with gait slow (*alasa*) on account of the weight of the hips, bent (*namra*) slightly (*stoka*) through (the full and therefore, heavy pair of) breasts, the first creation as though (*iva*) of the Creator in the

१ चकितहरिणीप्रेक्षणा । M

domain (*viṣaya*) of young girls,–her you should know, with [her] speech measured, my second life, like a lonely (*ekām*) female cakravāka (–bird) with me (her) companion situated (*bhūte*) far away, with her yearning (*utkaṇṭhā*) deep (*gāḍha*) the girl (*bālā*) whom I fancy to have become a lotus creeper (*padminīm*) as though (*vā*), smitten (*mathitām*) with frost (*tuhina*), with her (native) beauty (rendered) otherwise (*anyathā*) (i. e. marred or affected adversely). 88–89.

नूनं तस्याः प्रबलरुदितोच्छूननेत्रं प्रियायाः
निश्वासानामशिशिरतया भिन्नवर्णाधरोष्ठम् ।
हस्तन्यस्तं मुखमसकलव्यक्ति लम्बालकत्वा —
दिन्दोर्दैन्यं त्वदुपसरणक्लिष्टकान्तेर्बिभर्ति ॥९०॥

नूनमिति । तस्या वक्त्रं निश्चितं त्वदुपसरणक्लिष्टकान्तेर्मेघसम्पर्ककदर्थितशोभस्य शशिनो दैन्यं बिभर्ति विच्छायतां धत्ते । यतोऽसकलव्यक्ति न व्यामकटं कुतो लम्बालकत्वात् । न हि विरहिणी केशान्संमानयति । कीदृशं प्रबलेनाविच्छिन्नेन रुदितेनोच्छूननेत्रे यस्य तथा श्वासपरंपरया उष्णत्वाद्भिन्नवर्णो नष्टकान्तिरधरो यस्य । हस्तन्यस्तं करविधृतम् ॥ ९० ॥

To be sure (*or nūnam*), that beloved one's face, with eyes swollen (*ucchūna*) on account of incessant (lit. *prabala*, strong) weeping, with the lower lip having its complexion changed (i. e. gone pale) due to the heat (lit. not-coolness) of (her) sighs, (–the face–) placed (by her) on the (palm of her) hand, not having a full manifestation (*a– sakala-vyakti*) due to the (obscuring) length of (her) hair, will bear (*bibharti*) the pallor (*dainya*, lit. 'helplessness' or 'poverty') of the moon, with (her) lustre affected adversely (*kliṣṭa*) by your drawing near (*upasaraṇa*) (the said lunar orb). 90.

आलोके ते निपतति पुरा सा बलिव्याकुला वा
मत्सादृश्यं विरहतनु वा भावगम्यं लिखन्ती ।

पृच्छन्ती वा मधुरवचनां सारिकां पञ्जरस्थां
कच्चिद्भर्तुःस्मरसि निभृते (०रसिके) त्वं हि तस्य प्रियेति ॥९१॥

आलोकेति । मत्प्रियैर्वेविधा तवालोके दर्शनपथे पुरा निपतति अचिरा-
द्भास्यते । एवंविधान्व्यापारान्कुर्वन्ती तां द्रक्ष्यसीत्यर्थः । कीदृशी बलिव्याकुला
देवपूजाव्यग्रा मम सादृश्यमनुकारं विरहवशात् तनु दुर्लभं [दुर्बलं] भाव-
गम्यं चित्तस्थितं लिखन्ती । वा मञ्जुवादिनीं सारिकां पञ्जरस्थां पृच्छन्ती ।
हे निभृते विनीते कच्चिद्भर्तुः स्मरसि भत्पतिं ध्यायसि यस्मात् त्वं तस्यातीव
प्रिया । पुरा निपतती [ति ?] यावत्पुरा निपातयोर्लट् ॥ ९१ ॥

Before long (*purā*), she would come (lit. fall) within (the range of) your sight (*āloke*), (she who would be) pre-occupied (*vyākulā*) with (religious) offering (*bali*, or 'worship') or delineating (*likhantī*) my likeness (*mat-sādṛśyam*) (which has become) emaciated (or week, *tanu*, V's interpretation is 'difficult to secure' *durlabha*) on account of separation (and therefore) to be (re-) constructed (*gamya*, lit. to be approached) by mind (*bhāva*) (only); or inquiring of the sārikā (-bird) in the cage, 'do you, O disciplined (*nibhṛte*) (if the reading is *rasike*, 'O you full of the sentiment of love') one, remember fondly (your) master ?—for, you (were) his favourite." 91.

उत्सङ्गे वा मलिनवसने सौम्य विक्षिप्य वीणां
मद्गोत्राङ्कं विरचितपदं गेयमुद्गातुकामा ।
तन्त्रीमार्द्रां नयनसलिलैः सारयित्वा कथंचिद्
भूयोभूयः स्वयमपि कृतां मूर्च्छनां विस्मरन्ती ॥ ९२ ॥

उत्सङ्ग इति । धूसराम्बराङ्के वीणां निधाय गेयमुद्गातुकामा सालोके ते
निपतीति सम्बन्धात् । कीदृशं गेयं मम गोत्रं नामाङ्कश्चिह्नं यस्य विरचितानि
पदानि यस्य । पदस्थो हि स्वरसंघातो गेयं मदीयनामान्वितमित्यर्थः । अत्रान्ति-

नेत्रजैरार्द्राः कृतास्तन्त्रीः क्लेशेन सारयित्वा योजयित्वा स्वयमेव दत्तां मूर्च्छनां स्वरागां विस्मरन्ती चेत्तथोऽस्तास्म्यात् ॥ ९२ ॥

Or having placed the lute (*vīṇā*) in the lap with its garment (that has become) soiled (or dirty—'*malina*') she (who would be) O gentle one (*saumya*), about to sing out a song, with the words (*pada*) well arranged (*viracita*), (and) possessing the mark (*aṅka*) of my name (*gotra*), (she that would,) after having set (lit. caused to move, *sārayitvā*), with great difficulty (*kathamapi*) the (many) strings (*tantrīḥ*) wet with the continued (flow of) tears (*salilaiḥ*) from the eyes, be forgetting the rise and fall of pitch (*mūrcchanā*), though practised (*kṛtām*), by herself (in the past) again and again. 92.

> शेषान्मासान् गमनदिवसस्थापितस्यावधेर्वा
> विन्यस्यन्ती भुवि गणनया देहलीमुक्तपुष्पैः ।
> मत्संयोगं हृदयनिहितारम्भमास्वादयन्ती
> प्रायेणैते रमणविरहेष्वङ्गनानां विनोदाः ॥ ९३ ॥

शेषानिति । गमनदिवसात्प्रभृति योऽवधिर्वर्षाऽस्त्यस्तस्य शेषान्मासानवनौ भुवि विन्यस्यन्ती स्थापयन्ती कैर्देहल्यां द्वारविशेषे द्वारपूजार्थं दत्तैः पुष्पैर्वा गणना यथा रेखावदेषु पुष्पाणि दत्त्वेत्यर्थः । हृदयनिहितारम्भं मनोरथरचितं मत्सङ्गमं वास्वादयन्त्यनुभवन्ती । कथमङ्गनानां कथं ग्रहणात् व्यासात्कुर्वन्तीत्याह । यस्मादिष्टवियोगे विरहिणीनां प्रायेणैवंविधा एव केवलं विनोदा [Or केल्यो ?] भवन्ति ॥ ९३ ॥

Or, arranging (*vinyasyantī*) on the floor by means of flowers left (*mukta*) on the sill (*dehalī*) by (way of) counting (*gaṇanayā*), the remaining months of the period (*avadhiḥ*) fixed (*sthāpita*) from the day of (my) departure (or if the reading is *gamanadivasa prastutasya*, the months remaining from the period commenced from the day of my

departure) (or alternatively,) enjoying union (*saṁyoga*) with me with (its) activities (*ārambha*), produced (lit. placed *nihita*) in the heart (only). Generally (it may as well be stated), these are the diversions (*vinodāh*) of young ladies in (times of) separations from their loved (*ramaṇa*) ones. 93.

सव्यापारामहनि न तथा पीडयेन्मद्वियोगः
शङ्के रात्रौ गुरुतरशुचं निर्विनोदां सखीं ते ।
मत्सन्देशैः सुखयितुमलं पश्य साध्वीं निशीथे
तामुन्निद्रामवनिशयनां सद्मवातायनस्थः ॥ ९४ ॥

सव्यापारामिति। तां सखीं सर्वामुन्निद्रा त्वमतःकारणान्निशीथेऽर्धरात्रे मत्सन्देशैः सुखयितुं पश्य न तु दिवसे। कुत इत्याह। सव्यापारामहनि विरहो न तथा दुःखयेत् यथा रात्रौ शङ्के संभावये यतो निर्विनोदां चित्रव्यापारादिवर्जितामत एव गुरुतरशुचं अतिदुःखितां पुनः अवनिशयना न तु खट्वायाम्। कीदृशस्त्वं सद्मवातायनस्थः मद्गेहगवाक्षनिकटस्थः ॥ ९४ ॥

Separation from me would not torment your female friend full of activities (*savyāpārā*) by day, to that extent (*tathā*) (as it would), I am afraid, (torment her, with her sorrows all the more unbearable (lit. *gurutaraśucam*, with the sorrow heavier) during night deprived of all diversions (*nirvinodām*) (as she then would be). Seated in the window of (my) house, do you, capable (*alam*) of giving comfort (*sukhayitum*) by my messages, see the good lady, with her sleep departed, lying on (the bare) floor (as she would be), at night (*niśīthe*). 94.

आधिक्षामां विरहशयने संनिषण्णैकपार्श्वां
प्राचीमूले तनुमिव कलामात्रशेषां हिमांशोः ।
मत्संयोगः सुखमुपनयेत्स्वप्नजोऽपीति निद्रा-
माकाङ्क्षन्तीं नयनसलिलोत्पीडरुद्धावकाशाम् ॥ ९५ ॥

अन्यच्च कीदृशीं ताम् । आधिक्षामां चित्तपीडाकृशामत एव यादृशे तादृशे विरहशयने सन्निषण्णं स्थितमेकपार्श्वं यस्याः सा यथा तच्चामावास्याया प्राचीमूले पूर्वदिङ्मुखे कलामात्रशेषाम् इन्दोश्चन्द्रमसो मूर्तिमिव इत्युपमा । तथा निद्रामभिलषन्तीम् किमर्थं मया सह कथं नाम [स्वप्ने] समागमो घटेतेति । नयनसलिलोत्पीडनेन नेत्राम्बुपूरेण रुद्धावकाशां निवृत्तप्रसराम् ।

(Do you see her) emaciated (*kṣāmā*) due to anxiety (*ādhi*), with a side (*pārśva*) (of her frame) lying (*sanniṣaṇṇa*) on the separation (–characterised) bed, (thus looking) like the form (*tanu*) of the cool-rayed one, (which is having just a digit as the remainder on the eastern horizon (lit. at the root of the Eastern Quarters), (or, do you see her) eagerly longing (*ākāṅkṣantīm*) for sleep, with its scope (*avakāśa*) obstructed (*ruddha*) by the flood (*utpīḍa*) of tears, with the thought (in her mind *iti*), that contact (*saṃyoga*) with me, through the product of a dream (*svapnajah api*) would bring (in its train, her) happiness. 95.

निःश्वासेनाधरकिसलयक्लेशिना विक्षिपन्तीं
शुद्धस्नानात्परुषमलकं नूनमागण्डलम्बि ।
नीता रात्रिः क्षणमिव मया सार्द्धमिच्छारतैर्या
तामेवोष्णैर्विरहपतितैरश्रुभिर्यापयन्तीम् ॥ ९६ ॥

निःश्वसेति । दीर्घोष्णत्वादोष्ठपल्लवक्लेशदायिना निःश्वासेन अलकं विक्षिपन्तीमुत्क्षिपन्तीम् । कीदृशं शुद्धस्नानात् पानीयमात्राभिषेकेण परुषं रूक्षम् । यदि सा कदाचित् मङ्गलार्थं स्नाति तत्तु रसितैलामलकादिसम्बन्धेन तोयमात्रेण । कीदृशं आगण्डं लम्बत इति आगण्डलम्बि कपोलस्पृशम् । तथा मया सह इच्छारतैर्या निशा क्षणवदतिवाहिता तामेवोष्णैर्बाष्पैर्विरहशय्यायां खेदेन मासानिव यापयन्तीं नयन्तीम् ॥ ९६ ॥

(Do you see her) who, indeed would be tossing her hair (*alakam*), coarse (lit. *paruṣa* hard) due to ordinary (*suddha*- lit. pure) bath, (and) hanging as far (low) as the cheek, by

(her) sighs, oppressing (*klesinā*) (her) sprout-like lower lip, (her) causing to depart (*yāpayantīm*) that same (*tāmeva*) night, with hot tears fallen through separation (now) which (formerly) was spent (*nītā*) as (one) moment with me, in (lit. by) voluntary (love) sports (*icchāratair*). 96.

पादानिन्दोरमृतशिशिराञ्जालमार्गप्रविष्टान्
पूर्वप्रीत्यागतमभिमुखं सन्निवृत्तं तथैव ।
खेदाच्चक्षुः सलिलगुरुभिः पक्ष्मभिश्छादयन्तीं
साभ्रेह्नीव स्थलकमलिनीं न प्रबुद्धां न सुप्ताम् ॥९७॥

पादानिति । सवाष्पत्वाद्गुरुभिर्दुःखदैः पक्ष्मभिर्लोमभिः । खेदाच्चक्षुराच्छादयन्तीम् । कीदृशं पीयूषशीतलान् वातायनप्रविष्टानिन्दोः पादान्किरणान्पूर्वप्रीत्या सम्मुखं गतं तद्वदेव प्रत्यागतमित्यर्थः । अन्तश्चाक्ष्णोः स्थगनाच्च प्रबुद्धां न सुप्तां नेत्रनिमीलनात्प्रबोधामात्रे निद्राभावश्च स्वापोऽन्दूरन्यत्वात् । अतश्च साभ्रेह्नि स्थलकमलिनीमिव इत्युपमा । सा हि साभ्रत्वात् न प्रबुद्धा दिनत्वाच्च न सुप्ता । पूर्वेव अत्र वाक्यद्वये क्रिया ॥ ९७ ॥

(-Her) who would be covering (*chādayantīm*) with her eyelashes (*pakṣmabhiḥ*), heavy with tears, (her) eye, gone on account of previous delight, towards (*abhimukham*) the moon's rays, come, in (to the house) by the way of the lattices, (but) the very moment turned back (*tathaiva sannivṛttam*) through pain (*khedāt*) (thus looking) like a land-lotus—creeper, neither opened (lit. awakened), nor closed (lit. asleep) on a cloudy day. 97.

कथमेतां विद्यामेतामवस्थामवैषीत्याह—

जाने सख्यास्तव मयि मनः संभृतस्नेहमस्मा-
दित्थंभूतां प्रथमविरहे तामहं तर्कयामि ।
वाचालं मां न खलु सुभगंमन्यभावः करोति
प्रत्यक्षं ते निखिलमचिराद् भ्रातरुक्तं मया यत् ॥९८॥

जाने इति । तस्या मद्धृदयस्थाया यतो मयि मनः स्नेहवत् प्रीतिमत् [संभृतस्नेहमविप्रीतिमत् ?] अतः कारणादित्थंभूतामेवंविधा दशामवस्तां अहमद्य वियोगेन तर्कयाम्युत्प्रेक्षे । न हि स्नेह एव त्वयि तस्या नार्त्तावि वक्तुं प्रवृत्तस्व इत्याह । सुभगमिष्टमात्मानं मन्यते सुभगमन्यः तद्भावो मा नैवं वाचालं यत्किंचनभाषितं (णं ?) कुरुते तस्मात्तच्च मयोक्तमेतदशेषं तवाचिरात्प्रत्यक्षम् । अवश्यमेवंविधां तां द्वित्रैर्दिनैर्द्रक्ष्यसीत्यर्थः ॥ ९८ ॥

The mind of your female friend I know (to be) full of affection towards me. Hence do I conjecture her to be as (previously) characterised (*itthambhūtām*), in (this her) first separation (from me). Surely the attitude (*bhārāh*) of considering (oneself fortunate (*subhaga*) does not make (i. e has not made me) talkative (*rāchālam*). All that has been said by me, (dear) brother, (will,) before long (be) patent to your eyes (*te pratyakṣam*). 98.

आद्ये बद्धा विरहदिवसे या शिखा दाम हित्वा
शापस्यान्ते विगलितशुचा तां मयोद्वेष्टनीयाम् ।
स्पर्शक्लिष्टामयमितनखेनासकृत्सारयन्तीं
गण्डाभोगात्कठिनविषमामेकवेणीं करेण ॥ ९९ ॥

आद्येति । कीदृशीं तामेवंविधामेकां वेणीं कठोरपक्ष्मात्कपोलफलकात् अघटितकरजेन पाणिना सारयन्तीमालोकार्थमपसारयन्तीं कीदृशीं वेणीं याद्ये प्रथमे विरहदिवसे वियोगादिने चूडाशेखरमपास्य तया वेष्टिता । या च नष्टशोकेन मया मोचनीया ह्येवमेव विरहाचारः स्नेहाभावाच्च स्पर्शे क्लिष्टां परुषाम् तामेवंविधां पश्येति पूर्वेण सम्बन्धः ॥ ९९ ॥

[See her—] who, now and anon (*a-sakṛt*) would be pushing [up] from the expanse of her cheek [and] by means of her hand, with the nails not [properly] cut [lit. not controlled, *ayamita*], that [*tām*] single [*eka*] braid of hair disorderly [i. e. dishevelled [*viṣamā*], and stained

(*kalusa*) [which is] pained (*klista*) at the touch, which, having thrown off the head-wreath (*sikhādāma*) was tied up (*baddhā*) on the first day of separation, [and] which is fit to be, untied by me, with grief dropped down (*vigalitasucā*), on the termination of the curse. 99.

सा सन्न्यस्ताभरणमबला पेशलं धारयन्ती
शय्योत्संगे निहितमसकृद्दुःखदुःखेन गात्रम् ।
त्वामप्यस्रं नवजलमयं मोचयिष्यत्यवश्यं
प्रायः सर्वो भवति करुणावृत्तिरार्द्रान्तरात्मा ॥ १०० ॥

सा सन्न्यस्तेति साबला कृशाङ्गीदृशं देहं वहन्ती निश्चेतनमपि त्वां नवजलमयमस्रमवश्यं त्याजयिष्यति । कीदृशं गात्रं पेशलं कृशं सुकुमारमतएव सन्न्यस्ताभरणं त्यक्तमण्डनं तथा तल्पपृष्ठे निक्षितमप्यविश्लेषेन बिभ्रती । यन्त्रवशिवा सा किमिति रोदिमीत्याह । यस्माद् आर्द्रान्तरात्मा सरसचित्तः स सर्वः प्रायेण करुणावृत्तिः कृपाशीलो भवति । त्वं च सजलत्वादार्द्रचित्तः । करुणा कृपैव वृत्तिर्व्यापारो यस्य स करुणावृत्तिः । कृपार्थवृत्ते करुणाशब्दस्याभावितपुंस्कत्वात्पुंवद्भावः । दुःखदुःखेनेत्याधिक्ये द्विर्वचनम् । दुहेरिव मुचेरपि द्विकर्मकत्वात् त्वामस्रं मोचयिष्यतीति ॥ १०० ॥

That one [gone] weak (*abalā*) supporting (*dhārayantī*) with very great difficulty (*duhkhaduhkhena*) her tender (*pesala* or *pelava*) frame (*gātram*), thrown several times (*asakṛt*) on the surface of the bed, will, to be sure, cause even you to shed tears, made of (*maya*) [i. e. consisting of] fresh water, (*nava-jala*). [The rule is] generally everyone, with the inner soul wet [*ārdra*, that is affectionate], is (*bhavati*) possessed of a sympathetic disposition (karunā vṛtti). 100.

वामो वास्याः कररुहपदैर्मुच्यमानो मदीयै-
र्मुक्ताजालं चिरपरिचितं त्याजितो दैवगत्या ।

सम्भोगान्ते मम समुचितो हस्तसंवाहनानां
यास्यत्यूरुः सरसकदलीस्तम्भगौरश्चलत्वम् ॥ १०१ ॥

वाम इति। त्वय्यासन्ने वामो वोरुरस्याश्चलत्वं यास्यति । परिस्फुरिष्यति । वा शब्दो नयनस्पन्दापेक्षया विकल्पे । कीदृशोऽसौ- मामकैर्नखक्षतैर्वर्ज्यमानो नित्याभ्यस्तं च मौक्तिकजालं विधिवैधुर्यात् त्याजित उपेक्षितः । दैन्यार्थे च तत्र तस्य करणमभूत् । तथा सुरतसमाप्तौ मम करोपमर्दनयोग्यः । अभिनवकदलीकाण्डवच्च गौरः श्वेतः ॥ १०१ ॥

Or (as an alternative), the left thigh of this one (i. e of my wife in separation), being abandoned (for a long period of time) by the marks (*pada*) of (my) nails (*kararuha*), caused by the course of Fate to give up (its wonted) network of pearls familiar for long, worthy of shampooings (*samvāhanānām*) with the hand on my part, at the end of the amorous enjoyments, (–the thigh which is) yellowish bright (*gaurah*) in complexion (like the stem of golden plantain tree or better), like the stem of a juicy, that is, young plantain-tree, will attain to a state of throbbing (*calatvam*). 101.

रुद्धापाङ्गप्रसरमलकैरञ्जनस्नेहशून्यं
प्रत्यादेशादपि च मधुनो विस्मि [स्मृ ?] तभ्रूविलासम्
त्वय्यासन्ने नयनमुपरिस्पंदि शङ्के मृगाक्ष्या
मीनक्षोभाच्चलकुवलयश्रीतुलामेष्यतीति ॥ १०२ ॥

रुद्धेति। हे जलद । भवति निकटस्थे सति तस्या हरिणनयनाया नेत्रमुपरिस्पन्दत्वात् निमिषोत्फुल्लचटुलोत्पलशोभासाम्यं प्राप्स्यतीत्याशङ्के सम्भावयामीति शुभसूचनमत्र स्त्रीणां हि वामाक्षिस्फुरणमानन्दमासन्नमाह । कीदृशं नयनलम्बैरलकै रुद्धापाङ्गप्रसरं निवृत्तकटाक्षक्षेपं शोकाच्चाञ्जनस्नेहेन रहितम् । तथा मद्यस्य वर्जनाद्विस्मृतभ्रूविलासम् ॥ १०२ ॥

---

१ हेमकदली ... ।

With you close at hand, I am afraid that (*iti*) the deer-eyed one's eye with its movement to the corners obstructed by the hair, void of soft collyrium, with the graceful knittings of the eyebrow discontinued (lit. forgotten) because of the prohibition (*pratyādes'a*) of wine, throbbing in its upper portion, will stand comparison (*tulām eṣyati*) with the beauty of a dark lotus (*kuvalaya*) moving on account of the agitation (on the part) of fish. 102.

तस्मिन्काले जलद यदि सा लब्धनिद्रासुखा स्यात्
अन्वास्यैनां स्तनितविमुखो याममात्रं सहस्व ।
मा भूदस्याः प्रणयिनि मयि स्वप्नलब्धे कथंचित्
सद्यः कण्ठच्युतभुजलताग्रन्थिगाढोपगूढम् ॥ १०३ ॥

तस्मिन्निति । हे मेघ तस्मिन्समयेऽर्धरात्रसमये प्रिया चेत्सुप्ता भवेत्तदेनामन्वास्य सेवित्वा त्यक्तगर्जितस्त्वं क्षणमात्रं सहस्व प्रतीक्षेथा मा स्म तां बोधयस्तम् । किमित्याह मयि प्रेयसि कथंचित् दैवात्स्वप्नप्राप्तादित्ते सति तस्या गाढोपगूढं कण्ठच्युतभुजलताग्रन्थि गलभ्रष्टबाहुवल्लीपाशं मा भूदाश्लेषविच्छेदो मा स्म भवदिति भावः । नूनं सा मामालिङ्गितमात्मनः स्वप्ने द्रक्ष्यति । उपगूढशब्दो भावे । अन्वासनं सेवनं यथा—अन्वासितमरुन्धत्या स्वाहयेव हविर्भुजम् । स्थाणुं तपस्यन्तमधित्यकायामन्वासितेति च ॥ १०३ ॥

At that time, if she be, O cloud, one that has secured the happiness of sleep, do you bear (patiently, I pray,) sitting quite close to her (and being) averse to rumbling (the delay that will be thus caused) for a 'yāma'. Let not the close embrace (*gāḍhopagūḍham*) of this one, while I, her beloved, have, with great difficulty, been secured (by her) in a dream have its tie of the creeper-like arms suddenly slipped off from the neck. 103.

तामुत्थाप्य स्वजलकणिकाशीतलेनानिलेन
प्रत्याश्वस्तां सममभिनवैर्जालकैर्मालतीनाम् ।

> विद्युद्गर्भः स्तिमितनयनां त्वत्सनाथे गवाक्षे
> वक्तुं धीरः स्तनितवचनैर्मानिनीं प्रक्रमेथाः ॥ १०४ ॥

तामुत्थाप्येति ततः सुप्तां तपस्विनीं निजोदकबिन्दुनुषारेण समीरणेनो-त्थाप्य गम्भीरगर्जितनैव वचसा वक्तुं प्रक्रमेथाः । कीदृशीं शीतवातसंस्पर्श-समाश्वस्तां मालतीजालकैः सह सा हि प्रभाते विकसति । तथा भवदधिष्ठि-तत्वाद्विद्युद्वति वातायने विहस्याक्षिप्तचक्षुषम् ॥ १०४ ॥

Having awakened her, do you, while the window is occupied (lit. having a master) by you, (being) calm (*dhīrah*), proceed to speak to (her) revived (*pratyāsvastām*) along with the fresh net-works of Mālatī (creepers), by the breeze cool on account of drops of your shower (lit. water), (you remaining) with lightning (concealed) within (*vidyudgarbhah*) addressing yourself by words in the form of rumbling to (that) spirited lady with her eyes steady (consequently). 104.

> भर्तुर्मित्रं प्रियमविधवे विद्धि मामम्बुवाहं
> तत्सन्देशैर्मनसि निहितैरागतं त्वत्समीपम् ।
> यो वृन्दानि त्वरयति पथि श्राम्यतां प्रोषितानां
> मन्द्रस्निग्धैर्ध्वनिभिरबलावेणिमोक्षोत्सुकानि ॥ १०५ ॥

भर्तुरिति । हे अविधवे पतिवति भाग्यवत्यस्य पत्युर्मित्रं प्रियमम्बुवाहं जीमूतं मां त्वं विद्धि जानीहि तत्सन्देशं चेतसि गृहीत्वा त्वन्निकटमागतम् । यश्चा-म्बुवाहो मार्गे श्राम्यतां प्रवासिनां कदम्बकानि मन्द्रस्निग्धैर्मधुरारूक्षैर्गर्जितै-स्त्वरयति प्रेरयति गृहाय पयोवाहानां कान्तानां वेणीमोक्षणे कबरीमोचने उत्सुकानि उत्कानि । मेघालोके विरहो दुःसहः । यस्त्वरयति अम्बुवाहापेक्षया पुंस्त्वं प्रथमपुरुषनिर्देशश्च, भिन्नपदापेक्षया हि [Or तु] दुर्घटमेतत् [स्यात्] ॥ १०५ ॥

Know me the dear friend of your husband, O (fortunate lady) with your husband living, (to be) a cloud, come

into your presence, with (the words of) his message (lit. messages) well kept in my mind (a cloud) that speeds on by rumblings deep and soft, hosts of travellers, (*prositāḥ*) getting themselves fatigued on the way, eager for the untying (*mokṣa*) of the (single) braid of hair of their wives. 105.

इत्याख्याते पवनतनयं मैथिलीवोन्मुखी सा
त्वामुत्कण्ठोच्छ्वसितहृदया वीक्ष्य संभाव्य चैवं ।
श्रोष्यत्यस्मात्परमवहिता सौम्य सीमन्तिनीनां
कान्तोदन्तः सुहृदुपहृतः संगमात्किंचिदूनः ॥ १०६ ॥

इतीति । इत्येवं त्वयोक्ते सति सा त्वामुद्वक्त्रा दृशा दृष्ट्वा धियाचोपपद्यते तद्दूतत्वमस्येति संभाव्यान्तःविचार्य परमवहितैकाग्राकर्णयिष्यति । यस्मात्सुरन्ध्रेण मित्रेणानीतः कान्तोदन्तो वल्लभवृत्तान्तः समागमात्किंचिदूनः । प्रियसमागमे समाश्वासोत्पादात्प्रियसङ्गमनिभ इत्यर्थः । कमिव का वीक्ष्येत्याह । पवनतनयं हनूमन्तं सीता यथा पूर्वं दृष्टवती दूतं च संभावितवती । उत्कण्ठयोच्छ्वसितं मुक्तोच्छ्वासं हृदयं यस्याः सा तथोक्ता ॥ १०६ ॥

On (the message) being thus told, she, with her face turned up (towards you), with her heart recovered (*ut-chvasita*, lit. that has heaved a sigh) from anxiety, having looked at and thought over the possibility (of your being a messenger sent by me), like the daughter of the king of Mithilā looking at and thinking over the possibility in the matter of being a messenger from Rāma on the part of the son of Wind (i. e. Hanūmān), will listen, being extremely attentive, on this account (*asmāt*), O gentle one, that to ladies, (*sīmantinī*) news of their loved ones brought by a friend, is slightly less than union (itself). 106.

तामायुष्मान् मम च वचनादात्मनश्चोपकर्तुं
ब्रूयादेवं तव सहचरो रामगिर्याश्रमस्थः ।

अव्यापन्नः कुशलमबले पृच्छति त्वां वियुक्तः
पूर्वाशास्यं सुलभविपदां प्राणिनामेतदेव ॥ १०७ ॥

तामिति। आयुष्मान् [भवान्] मदीयेन वचसा स्वयं चोपकर्तुं तामित्थं ब्रूयात्। यथा तव सहचरः रामगिर्याश्रमस्थः अव्यापन्नो जीवंस्त्वां कुशलं पृच्छतीति। किमुभयगतकुशल [कथन] मेवादावित्याह। यस्मात्सुलभविपत्तीनां शरीरिणामेतदेव पूर्वाशास्यं प्रथमकाङ्क्षणीयं यत्स्वास्थ्यं नाम। आयुष्मानिति वचने कर्तृपद न्त्वामन्त्रणं प्रथमपुरुषप्रयोगात्। आशास्यशब्दे अनुपसर्गाधिकारादेतिस्तुशास्विति क्विभावः ॥ १०७ ॥

May the long-lived one (*āyuṣmān*) speak to her thus, (both) at my instance and to favour himself (by helping one sorely distressed). Your companion, staying in the hermitages on the mountain Râmagiri, hale and hearty (lit. *avyāpanna*, not-dead), (yet) separated (from you) inquires of you, O lady, (your) well-being. For living beings, with calamity easy to befall (them), just this (inquiry regarding each others' well-being) is the first thing to be eagerly expected (*pūrvās'āsyam*, or with *pūrvābhāsyam*, the first thing to be inquired after). 107.

अङ्गेनाङ्गं प्रतनु तनुना गाढतप्तेन तप्तं
सास्रेणास्रद्रवमविरतोत्कण्ठमुत्कण्ठितेन।
सोष्मोच्छ्वासं समधिकतरोच्छ्वासिना दूरवर्ती
संकल्पैस्तैर्विशति विधिना वैरिणा रुद्धमार्गः ॥ १०८ ॥

तत्तः किमित्याह। अंगेति। तव प्रियान्दूरवर्ती संकल्पैस्त्वण्ठावशादङ्गेनाङ्गं विशति वपुषा त्वदेहं प्रवेष्टुमिच्छति त्वदैक्यं यियासतीत्यर्थः। मिथ्यावैश्वर्यं सारूप्याद्भवति इति तयोरङ्गयोस्तनु च तनुनेति पृथग्विशेषणैः सारूप्यकथनेन सानुरागतामाह। अस्रं द्रवतीत्यस्रद्रवं पचादित्वादच्। कस्मादात्मना नाया-

तीत्वाद् । विद्गरेण विधिना रुद्धवर्त्मा वियोगस्य वर्त्मगोचरत्वात् । तनु च तनुनेति चार्थाभावात् प्रतनु तनुनेति पठनीयम् ॥ १०८ ॥

Staying far off, with (his) way obstructed by the enemical destiny *(vidhi)*, (he) enters by those (several) imaginings *(saṅkalpaih)*, with (his) body, emaciated, tormented excessively, with tears, all eager (through love), having even a greater amount of sighs, (your) body, extremely emaciated, tormented, with a flow of tears, with incessant longing (and) possessed of hot sighs. 108.

शब्दाख्येयं यदपि किल ते यः सखीनां पुरस्तात्
कर्णे लोलः कथयितुमभूदाननस्पर्शलोभात् ।
सोतिक्रान्तः श्रवणविषयं लोचनाभ्यामगम्य-
स्त्वामुत्कण्ठाविरचितपदं मन्मुखेनेदमाह ॥१०९ ॥

शब्देति । स तव प्रियो मन्मुखेनेदं वक्ष्यमाणं त्वामाह ब्रवीति । स कः यत्शब्दाख्येयं प्रकटवाच्यं तदपि सखीसान्निधाने व्याजं विधाय यस्तव कर्णे वक्तुं लोलः साकाङ्क्ष आसीत् । किमर्थम्- आननस्य स्पर्शलोभात् । कर्णकथन हि तस्य त्वन्मुखस्पर्शानुभवाय । कीदृशः स श्रवणविषयमतिक्रान्तोऽ प्राप्तो दूर [स्थ]त्वादत एव लोचनाभ्यामगम्यो नेत्रैस्त्वया द्रष्टुमशक्य उत्कण्ठया विरचितानि पदानि शब्दा यत्रेति कथनविशेषणम् ॥ १०९ ॥

That one who (formerly) became eager *(lolah)* to tell (you) in (your) ear, even that which was worth being told in (so many) words, in the presence of your female friends, out of a desire *(lobha*, lit. greed *)* for the touch of your face, (that same now) gone past the range *(viṣaya)* of hearing, not (either) to be perceived (lit. approached) by the pair of eyes, says through me (lit. my mouth)this, with the words (in it) arranged through a profound eagerness. 109

श्यामास्वङ्गं चकितहरिणीप्रेक्षणे दृष्टिपातान्
वक्त्रच्छायां शशिनि शिखिनां बर्हभारेषु केशान् ।
उत्पश्यामि प्रतनुषु नदीवीचिषु भ्रूविलासान्
हन्तैकस्थं क्वचिदपि न ते भीरु (Or चण्डि ?)
सादृश्यमस्ति ॥ ११० ॥

श्यामेति । हे भीरुवले तव सादृश्यमेकस्थं क्वचिदपि न विद्यते यदालोक्यात्मानं समाश्वासयेयम् । तथाहि श्यामालतासु तवाङ्गमुत्प्रेक्षे तद्वत्तनुत्वात् । चकितहरिणीप्रेक्षणे दृष्टिपातं चलत्सारंगचक्षुषा [च] लोकनात् । एवमुत्तरत्र यथायथं संयोज्यम् । कपोलकान्ति मृगाङ्क उत्पश्यामि, मयूराणां कलापार्ह्येषु कचभारं, सूक्ष्मसलिलकल्लोलेषु भ्रूविलासान् । भीरुरिति [च] ये नाम नारीणां संज्ञापूर्वको विधिरनित्य इति हस्वगुणाभावः ॥ ११० ॥

In the priyangu creepers (*S'yāmāsu*), your (slim) figure (*aṅgam*); in the eying. (*prekṣaṇa*) of the frightened female deer, your glances; in the moon the brightness (*chāyā*) of your face; in the thick (lit. heavy) plumage of the peacocks, your (rich tresses of) hair; in the extremely small ripples of the river, your graceful movements (*vilāsa*) of the eye-brow—thus do I fancy, O timid one (*bhīru*, with *caṇḍi* instead, O furious one) (but) alas, nowhere (under the sun) is (there) your resemblance residing in a single place. 110.

त्वामालिख्य प्रणयकुपितां धातुरागैः शिलाया-
मात्मानं ते चरणपतितं यावदिच्छामि कर्तुम् ।
अस्रैस्तावन्मुहुरुपचितैर्दृष्टिरालुप्यते मे
क्रूरस्तस्मिन्नपि न सहते सङ्गमं नौ कृतान्तः ॥ १११ ॥

त्वामिति । भवन्तीं प्रणयकुपितां प्रीत्या कुपितां धातुरागैः सिन्दूरादिभी रागैर्द्रव्यैः आलिख्य प्रार्थनयात्मानं तव पादगतं कर्तुं यावदिच्छामि तावत्

त्वदाकारस्य स्मरणाद्वाष्पैरसकृदुपचितैर्वृद्धैश्चक्षुर्दृष्टी समाच्छाद्येते । अतश्च तस्मिन्नसत्याकारे तत्रापि चित्रे क्रूरो विषमो विधिर्नं आवयोः सङ्गमं सहते ॥१११॥

No sooner (*yāvat*) do I desire to make myself prostrated (*patita*) at your feet, having delineated you, made angry through love, with the dyes of mineral (substance), on (the canvass in the form of the surface of the) stone-slab (*s'ilā*), than (*tāvat*) do my eyes (lit. doth my sight) become obscured by tears accumulated (by reason of their having risen) now and again (*muhuh upacitaih*). Cruel destiny tolerates not our union, even there (in a picture). 111.

मामाकाशप्रणिहितभुजं निर्दयाश्लेषहेतो–
र्लब्धायास्ते कथमपि मया स्वप्नसन्दर्शनेषु ।
पश्यन्तीनां न खलु बहुशो न स्थलीदेवतानां
मुक्तास्थूलास्तरुकिसलयेष्वश्रुलेखाः (शाः) पतन्ति ॥११२॥

मामेति । हे सति गुणवति तव स्वप्ने दैववशात् प्राप्ताया गाढालिंगनायाकाशे शून्य इव प्रसारितभुजं मां वीक्ष्यमाणानां वनदेवतानां द्रुमपल्लवेषु मौक्तिकपृथवो बाष्पकणा असकृत् न खलु न पतन्ति अपि तु अत्यन्तमेव तादृशीं मे दशामालोक्य ता अपि कृपया रुदन्तितरामित्यर्थः ॥ ११२ ॥

Not indeed that series (*lekhāh*) of tears, big as pearls, do not often fall on the sprouts of trees (tears on the part) of the deities of the naturally beautiful spots, while they are looking at me, with (my) arms thrown up (lit. sent) in space, for the sake of a close (*nirdaya*) (lit. ruthless) embrace of you, secured with great difficulty, by me, in the visions (*sandars'ana*) of dreams. 112.

भित्त्वा सद्यः किसलयपुटान्देवदारुद्रुमाणां
ये तत्क्षीरस्रुतिसुरभयो दक्षिणेन प्रवृत्ताः ।

आलिङ्ग्यन्ते गुणवति मया ते तुषाराद्रिवाताः
पूर्वस्पृष्टं यदि किल भवेदङ्गमेभिस्तवेति ॥ ११३ ॥

भित्त्वेति । हे गुणवति शीलान्विते सरलतरुणा तत्क्षणं पल्लवकराग्राननुभृ-
द्य तद्द्रुमसम्बन्धिदक्षीरस्रुतिसुगन्धयो ये हिमालयानिला दक्षिणेन प्रवृत्ता अस्यां
दिशि वातु प्रस्तुतास्ते मयाश्लिष्यन्ते । किमर्थ—यदि किलैभिर्मारुतैः सहवाता-
त्कदाचित् त्वदीय शरीरं स्पृष्टं भवेत् । अतश्च वाहि वात यतः कान्ता तां
स्पृष्ट्वा मामपि स्पृशेः । वहैवत्कामयानस्य शक्यमेतेन जीवितुम् ॥११३॥

'Those breezes from the mountain Himālaya which have started blowing in the southerly direction after having broken open the folded sprouts of the Devadāru trees (thus) fragrant with the flow (*sruti*) of the milk (i. e. sap) thereof, (-those breezes) O (you) possessed of excellences, are embraced by me, thinking (*iti*),—possibly (*kila*) by these ones must have been touched, indeed, your (delicate) form (*aṅgam*). 113.

संक्षिप्येरन्क्षणमिव कथं दीर्घयामास्त्रियामाः
सर्वावस्थास्वहरपि च मे मन्दमन्दातपं स्यात् ।
इत्थं चेतश्चटुलनयने दुर्लभप्रार्थनं मे
गाढोष्माभिः कृतमशरणं त्वद्वियोगव्यथाभिः ॥ ११४ ॥

संक्षीति । हे चंचललोचने गाढोष्माभिस्तीव्रसन्तापाभिस्त्वद्विरहचिन्ताभिः
मम मन इत्थं दुर्लभप्रार्थनं कृतम् । यद्दुःप्राप्यं तत्तदभिलषामीत्यर्थः । तथा
हि दीर्घयामास्त्रियामा निमेष इव कथं संक्षिप्येरन् गच्छेयुः । तथा ग्रीष्म-
मध्याह्नादिष्वपि सकलासु दशासु दिनमतिमृदुरविप्रभं कथं स्यादिति । एतच
दुर्लभम् । न हि निशिता क्षणदा क्षणवत् क्षीयते । न च दिनं सर्वदा मन्दा-
तपम् । गाढोष्माभिरिति ढावुभाभ्यामन्यतरस्याम् । संक्षिप्येरन् इति
कर्मकर्तरि ॥ ११४ ॥

How would the nights (lit. those with three watches or *periods of time*), with their wearisome (*lit. long*) watches be abridged as a moment almost (*iva*)? How would the day too be one with extremely mild sun (or heat) for me, in all the seasons [lit. stages, (*avasthāsu*)]? Thus (*ittham*) O tremulous-eyed one, is my mind, with its longings difficult to secure, been rendered resortless (*aśaraṇa*), by the pangs of separation from you, with the scorching (*uṣma*) thereof *(simply) profound (gāḍha) (i. e. unbearable). 114.*

नन्वात्मानं बहु विगणयन्नात्मनैवावलम्बे
तत्कल्याणि त्वमपि सुतरां मा गमः कातरत्वम् ।
कस्यात्यन्तं सुखमुपनतं दुःखमेकान्ततो वा
नीचैर्गच्छत्युपरि च दशा चक्रनेमिक्रमेण ॥ ११५ ॥

नन्विति । आत्मावस्थां सम्भाव्य सम्प्रति कर्त्तव्यतामाह । हे कल्याणि भद्रे तत्रापि नन्वात्मानं बहु विगणयन्नवजानन् स्वयमेवावलम्बे । तत् त्वमपि प्रिये कातरत्वमधैर्यं सुतरामत्यर्थं मागमो मायासीः । यस्मात्कस्य संसारिणो नित्यं सुखमुपनतं घटितं एकान्ततो दुःखं वा । यत एतास्सुखदुःखरूपा दशा अवस्थाश्चक्रनेमिवत् कदाचित् नीचैर्गच्छन्त्यधो यान्ति । कदाचिच्चोपरिपृष्ठे । यथाङ्कधारा हि भ्रमन्ती क्रमेणाध उपरि च याति । तदुक्तं सुखं च दुःखं च भयाभयौ च । लाभालाभौ मरणं जीवितं च । पर्यायशः सर्वमिदं स्पृशन्ति । तस्माद्धीरो न प्रहृष्येन्न शोचेत् । मा गम इति रूढित्वादड् ॥ ११५ ॥

'*Indeed disregarding (vi-gaṇayan) myself excessively*, I support myself by just myself (Or, alternatively with *natu* instead of *nanu*, not that I do not support myself by myself after having thought over a good deal). Therefore, O blessed one, don't you either resort to extreme (*sutarām*) nervousness (*kātaratvam*). To whom has extreme happiness or (alternatively) unredeemed misery (ever) presented itself (*upanata*) (lit. gone near)? After the fashion (lit. order, *krama*) of

the rim of a wheel, does the state (of a being) proceed downwards and (anon) upwards. 115.

> शापान्तो मे भुजगशयनादुत्थिते शार्ङ्गपाणौ
> शेषान्मासान् गमय चतुरो लोचने मीलयित्वा ।
> पश्चादावां विरहगुणितं तं तमात्माभिलाषं
> निर्वेक्ष्यावः परिणतशरच्चन्द्रिकासु क्षपासु ॥ ११६ ॥

सुखागमे कस्तव निश्चय इत्याह । शापेति । कार्तिकशुक्लपक्षद्वादश्यां भुजगशयनाच्छेषतल्पादुत्थिते शार्ङ्गपाणौ हरौ मम शापान्तस्तदैव वर्षपूर्णत्वात् । अतश्चाद्यारभ्य मासचतुष्टयं लोचने मीलयित्वा यथाकथंचिद्गमयातिवाहय । यतः पश्चात्संयोगे सति चिरकालगुणितं तं तं नानाविधमात्मनोभिलाषं कामं परिपक्वशारदज्योत्स्नासु (निशासु) निर्वेक्ष्यावः उपभुञ्जावहे । लोचननिमीलनेनात्र यथातथात्वं लक्ष्यते ॥ ११६ ॥

The termination of my curse (will come off) on the god with the bow in his hand (i. e. Viṣṇu) having risen from his bed in the form of the (Śeṣa) serpent. With your eyes closed (to all that happens) (lit. having closed your eyes), cause the remaining four months to run (their course). Afterwards, we two will enjoy (*nirvekṣyāvaḥ*) those various love-longings of ours, intensified by separation, on nights with their autumnal moonlight absolutely clear (*pariṇata*, lit. fully developed, perfect). 116.

> भूयश्चाह त्वमपि शयने कण्ठलग्ना पुरा मे
> निद्रां गत्वा किमपि रुदती सस्वरं विप्रबुद्धा ।
> सान्तर्हासं कथितमसकृत्पृच्छतश्च त्वया मे
> दृष्टः स्वप्ने कितव रमयन्कामपि त्वं मयेति ॥ ११७ ॥

इदानीमुत्स्पष्ट (or सुस्पष्ट) माभिज्ञानमाह । भूय यति । स त्वाधिय एवदुक्त्वा पुनरपि तामिदमाह । यथा पूर्वं भवती तल्पे मामालिङ्ग्य सुप्वा

केनापि निमित्तेन सशब्दं रुदती विप्रबुद्धा विनिद्रा जाता । ततो रोदनहेतुमसकृत्पृच्छतो मम त्वयोक्तम् । हे कितव धूर्त कामपि वनितां रमयन् मया मयानालोकितोऽसीति ईर्ष्याकोपेनाहं रोदिमीति ॥ ११७ ॥

" And he says further again 'formerly (*purā*), you, even when stuck to my neck, on the bed, having fallen asleep, were awakened, crying out aloud (*sasvaram*), for what reason (*kimapi*) (could not be guessed). To me inquiring repeatedly, was told by you (at last), with an inward smile— 'by me O rogue, have you been seen, enjoying some other lady, in a dream.' 117.

एतस्मान्मां कुशलिनमभिज्ञानदानाद्विदित्वा
मा कौलीनादसितनयने मय्यविश्वासिनी भूः ।
स्नेहानाहुः किमपि विरहह्रासिनस्ते ह्यभोगा-
दिष्टे वस्तुन्युपचितरसाः प्रेमराशीभवन्ति ॥ ११८ ॥

एतस्मादिति । हे कुवलयाक्षि एतस्मादभिज्ञानदानान्मां स्वस्थमवेत्य कौलीनाल्लोकापवादमात्रान्मयि त्वमविश्वासिनी निष्प्रत्यया मा भूः । तदेव कौलीनमाह । किमपि कुतोऽपि हेतोः स्नेहान्विरहह्रासिनो वियोगे तनूभवतो जना आहुः 'प्रीतिः प्रवासाभावात्' इति । एतच्चायुक्तम् । यस्माच्च स्नेहा अभोगाद्धेतोरिष्टे वस्तुनि ईप्सितेऽर्थे उपचितरसाः सन्तः प्रेम्णो राशीभवन्ति । प्रीतिमयाः सम्पद्यन्ते इत्यर्थः । त्वयि च मम या प्रीतिस्तां त्वमेव जानासि । कौलीनं लोकापवादः ॥ ११८ ॥

Having known me (to be) hale and hearty (*kuśalinam*) from the conveying (lit. *dāna* gift) of this token (*ābhijnāna*) *don't you*, dark-eyed one, be without confidence in me, because of (baseless) rumours (*caulīna*). (People) declare affections as those that, in some inexplicable manner (*kimapi*), are wont to die away, in (i. e. through) separation. Verily, (*hi*, but better, *tu*, 'however') they, with the liking

for (or delight in, *rasa*) the object of desire having got accumulated, on account of the absence of enjoyment, turn into (so many) heaps of love. 118.

आश्वास्यैवं प्रथमविरहादुग्रशोकां सखीं ते
शैलादाशु त्रिनयनवृषोत्खातकूटान्निवृत्तः ।
साभिज्ञानप्रहितकुशलैस्तद्वचोभिर्ममापि
प्रायः कुन्दप्रसवशिथिलं जीवितं धारयेथाः ॥ ११९ ॥

आश्वास्येति । हे जलद एव मद्वचोभिस्त्वं त्वत्सखीमाश्वास्य विश्वासयित्वा पुनरपि कुन्दप्रसवशिथिलं माघ्यपुष्पकोमलं ममापि जीवितं धारयेथाः । ममापि जीवधारणं कारय । कीदृशैर्वचोभिः साभिज्ञानप्रहितकुशलैः स्मरणपूर्वकप्रेषितस्ववृत्तान्तैः । कीदृशीं ताम्—आद्यविरहात् उग्रशोकाम् । कीदृशस्त्वम्—त्रिनयनवृषोत्खातकूटात् शैलात्कैलासपर्वतादागतः ॥ ११९ ॥

Having thus given comfort (*āśvāsya*) to your female friend with her sorrow intense due to (this) the first separation, do you (I request,), quickly returned from the mountain, with its peak dug up by the bull of the three-eyed (god Śankara), cause to be sustained (*dhārayethāh*) the life of me too, almost (*prāyah*) about to fall off (lit. loose) like the Kunda flower, by means of her words, containing in them (the tidings of her) well-being, sent with a (corresponding) token. 119.

कच्चित्सौम्य व्यवसितमिदं बन्धुकृत्यं त्वया मे
प्रत्यादेशं न खलु भवतो धीरतां तर्कयामि ।
निःशब्दोऽपि प्रदिशसि जलं याचितश्चातकेभ्यः
प्रत्युक्तं हि प्रणयिषु सतामीप्सितार्थक्रियैव ॥ १२० ॥

इत्थं सन्देशमुक्त्वा प्रार्थनामभ्युपगमयितुमाह । कच्चिदिति । हे सौम्य प्रियदर्शन तन्मित्रकार्यं कच्चिद् व्यवसितमङ्गीकृतम् मम । अवश्यमत्र त्वया व्यवसितम् प्रत्याख्यातुमत्र तव धैर्यं न लक्षयामि । तथा हि त्वमर्थितः

सब्रह्मचारि चातकेभ्यस्तोयं वितरसि । यस्मान्महतामर्थिष्वभिमतार्थसम्पादन-मेव प्रत्युत्तरं महान्तो हि कर्मणा ब्रुवन्ति न वचसा ॥ १२० ॥

Has this good turn to be done to a friend, in the case of me (*me*), been resolved upon (i. e. undertaken) by *you ? I guess not indeed courage on the part of you, to* repudiate (the same) For, (even) without a word (on your part), you offer when requested, water unto the Cātaka (birds). Of the noble, the execution (*kriyā*) itself (*eva*) of the object that has been desired, is the answer given to (lit. towards or in regard to) those that have a supplication (*praṇayiṣu*). 120.

एतत्कृत्वा प्रियमनुचितप्रार्थनावर्त्मनो मे
सौहार्दाद्वा विधुर इति वा मय्यनुक्रोशबुद्ध्या ।
इष्टान्देशान्विचर जलद प्रावृषा संभृतश्री-
र्माभूदेवं क्षणमपि च ते विद्युता विप्रयोगः ॥ १२१ ॥

एतदिति । हे जलधर अनुचितप्रार्थनावर्त्मनो अननुरूपयाच्ञामार्गस्य ममै-तत्सन्देशलक्षणं प्रियं विधाय ततस्त्वं वर्षाकालेऽर्जितदेहोन्नतिरभिमतं स्थानं विचर भ्रम । कुतो विधाय स्नेहेन प्रीत्या स्नेहाभावश्चेत् ताद्विधुरो दुःखितोय-मिति मयि कृपाधिया वा । किं बहुना । एवमनेन प्रकारेण मद्वत् तवापि क्षणमपि तडित्प्रियया वियोगो मा भूदिति भद्रम् ॥ १२१ ॥

Having done this (which is) agreeable (*priya*) to me, for whom the path of beseeching (*prārthanā*) is not becoming, either out of friend ship or out of a feeling of sympathy for me with the thought (that I am) distressed (*vidhurah*); do you, O cloud, with your loveliness enhanced (lit. collected) by the rainy season, roam to the regions to your taste (*iṣṭān*). And may there not be even for a moment, your

separation, in this way (i. e. as in my case) from (your beloved) lightning. 121.

इति श्रीमेघदूतविवृतिः श्रीवल्लभदेवकृता समाप्तिमगात् ॥

तस्मादद्रेर्निगदितकथः शीघ्रमेत्यालकायां
यक्षागारं विगलितमुवं दिष्टचिह्नैर्विदित्वा ।
यत्सन्दिष्टं प्रणयमधुरं गुह्यकेन प्रयत्नात्
तद्गेहिन्याः सकलमगदत्कामरूपी पयोदः ॥ १२२ ॥

तं सन्देशं जलधरवरो दिव्यवाचाचचक्षे
प्राणांस्तस्या जनहितरतो रक्षितुं यक्षवध्वाः ।
प्राप्योदन्तं प्रमुदितमनाः सापि तस्थौ स्वभर्तुः
केषां न स्यादभिमतफलप्रार्थना ह्युत्तमेषु ॥ १२३ ॥

श्रुत्वा वार्तां जलदकथितां तां धनेशोऽपि सद्यः
शापस्यान्तं सदयहृदयः संविधायास्तकोपः
संयोज्यैतौ विगलितशुचौ दम्पती हृष्टचित्तौ
भोगानिष्टानविरतसुखं भोजयामास शश्वत् ॥ १२४ ॥

इति श्रीकालिदासकृतं मेघदूताख्यं काव्यं संपूर्णम् ॥ संवत् १८५७ ॥